

11 tracks
tabbed including:

Complete track
list on the CD

COHEED & CAMBRIA

'Ten Speed (Of God's Blood And Burial)'

RHCP

'Scar Tissue'

IRON MAIDEN

'Bring Your Daughter To The Slaughter'

Jack and Kyle's guitar magazine
Total GUITAR
EUROPE'S BEST-SELLING
GUITAR MAGAZINE

#158
DEC 2006
£4.99



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Learn to play
'The Pick Of
Destiny'
Uncle Kyle answers
your letters
+ MORE!

TENACIOUS D

**JACK BLACK AND KYLE GASS
TAKE OVER TOTAL GUITAR!**

*We're gonna rock
you in half, dude!*

INTERVIEWED!

THE KILLERS
Take our axe-mongous
quiz-athon thingy!

Wastodon
11 reasons to love the
prog metal mentalists

LEARN TO PLAY

Awesome!

TENACIOUS D
THE PICK OF DESTINY

RED HOT CHILI PEPPERS
SCAR TISSUE

COHEED & CAMBRIA
TEN SPEED (OF GOD'S BLOOD AND BURIAL)

THE VIEW
WASTED LITTLE DJS

IRON MAIDEN
BRING YOUR DAUGHTER TO THE SLAUGHTER

ALL AMERICAN REJECTS
DIRTY LITTLE SECRET

SLAYER
SOUTH OF HEAVEN

GEAR MANIA!

How Dimebag made
the badass
Dean Razorback

Future
MEDIA WITH PASSION

DECEMBER 2006

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Total Guitar



#156 DECEMBER 2006

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Great Odin's raven! TG has been taken over by Tenacious D! We've been "rocked in half" by Jack and Kyle, and so will you when you check out their hilarious cover feature on p.38, plus tons of other D-approved shit throughout this issue including their Ed's Letter on p.6



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IRON MAIDEN
Bring Your Daughter To The Slaughter - with full backing track!

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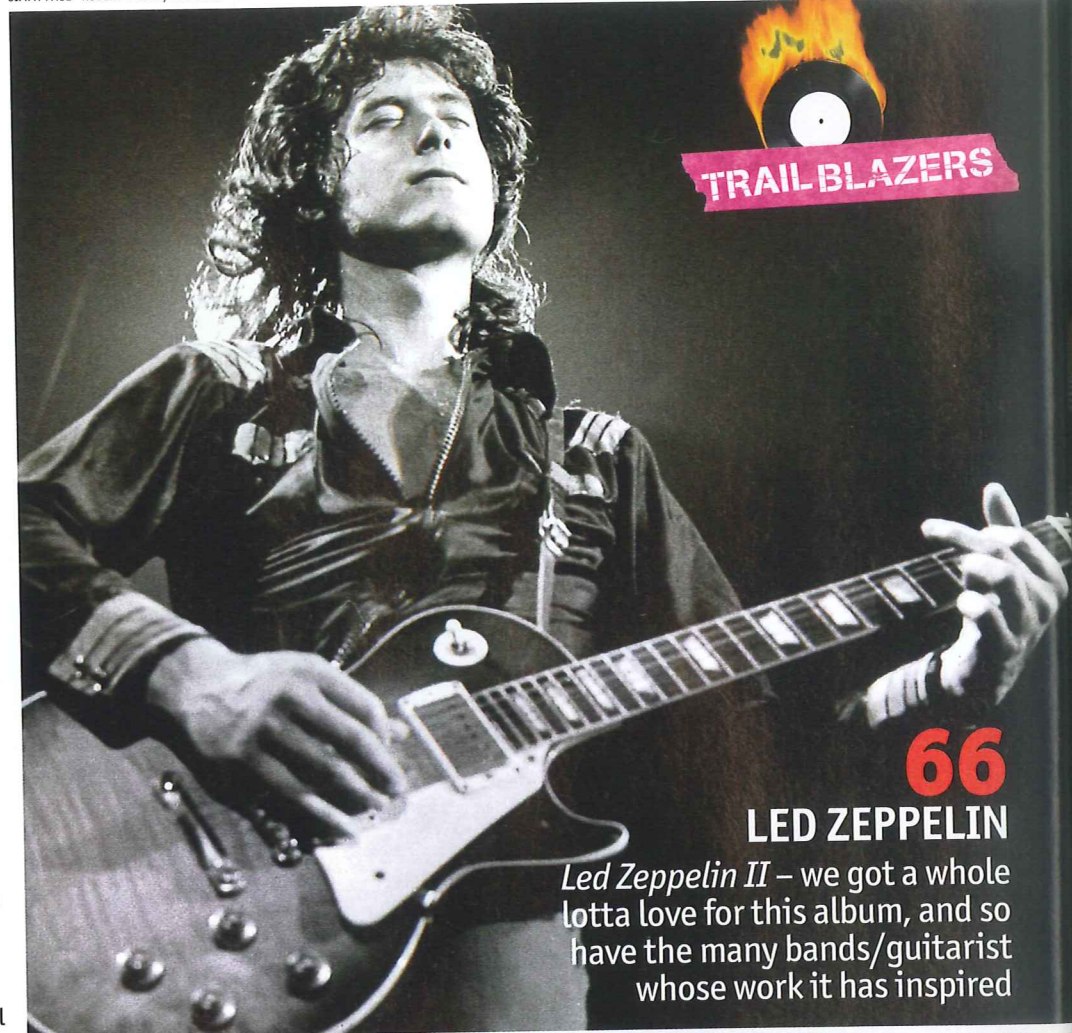
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RAZORBACK THE BIRTH OF A METAL ICON

Our definitive story with exclusive photos and quotes detailing how Dimebag Darrell designed the most auspicious guitar the metal world has ever seen

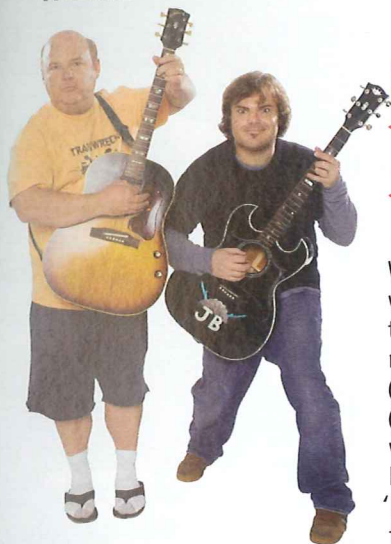


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THE KILLERS

Think you know everything about this band and their latest album? Well, take our quiz and see how well you do!

WELCOME



IT'S TENACIOUS D TIME!



WARNING: Tenacious D have taken over *Total Guitar*! The world's greatest rock group (they insisted we call them that) stormed our office four weeks ago and since then have refused to do any work besides reviewing their own album (see p.32), plugging their new movie, *The Pick Of Destiny* (p.38), and, during impromptu jams, confusing the cleaners with their unique brand of acoustic rock. Jack Black and Kyle Gass would now like to introduce you to their special 'D-approved' edition of Europe's best-selling magazine. Oh, they also insisted we impart another warning: this magazine

will blow your ass out. You have been warned...

Jack Black: You should read this magazine, this special edition of *Total Guitar*, because The D will reveal to thee the secrets of rockology. Tell 'em, Kage!

Kyle Gass: OK. Information that has never to this day been revealed, will be revealed in full, and explained in *Total Guitar - The Tenacious D Issue*. But you know what, kids, you should just read. Period. *Total Guitar*, *Moby Dick*, whatever. Just turn off the videogames, kids! And by the way, *Total Guitar* readers, you can't learn guitar from a guitar magazine alone. Stop reading. Start playing. *Tenacious D*, *Guest Editors*



GREAT TIPS FROM
THIS ISSUE OF TG...

1 Looking to get a band together and make the big time? Pro players, managers and talent scouts all agree that there are three things to look out for in an ideal band member: playing ability, personality and attitude. Turn to: *How To Get Signed*, p.24

2 Want to live the life of a rock god? Just follow Tenacious D's rock star essentials... Never stop rocking... Quit your day job... Cut down on carbohydrates... Never believe what people tell you after a show... Fuck her gently... Turn to: *Tenacious D*, p.38

3 Irish guitar legend Rory Gallagher used open strings in unusual ways to make his blues licks truly unique. TG shows you exactly how he did just that in this month's Monitor. Turn to: *Techniques Of The Rich & Famous*, p.26

4 Unlike regular two-hand tapping, when you want to perform tapped harmonics you need to strike the string directly over the fret to produce the desired chiming sound. After a bit of practice you'll be nailing them every time! Turn to: *Novice*, p.118

5 Sticking to one position on the fretboard can lead to boring, clichéd licks. Fortunately, Children Of Bodom frontman Alexi Laiho is on hand to guide you through some neat position shifts that will keep your licks box fresh. Turn to: *Alexi Laiho Video Lesson*, p.134

Making this month's mag:

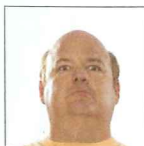


THOMAS J. BLACK

WHO? One half of Tenacious D, The Greatest Band On Earth, Black barged into TG Towers this month, kidnapped Mr Lawson and despotically seized control of the editor's chair... and thus the content of the entire magazine!

FAVOURITE TENACIOUS D SONG: *Kickapoo*

DID YOU KNOW? As a child, Jack would hide wires in his clothes and let them 'accidentally' fall out to make people think he was a robot. This cunning disguise is also how he fooled TG's security guards.



KYLE RICHARD GASS

WHO? The other half of The D, Gass was responsible for tying up the rest of TG with elastic bands and brewing cups of skinny latte to sate his caffeine addiction brought on by the stress of guest editing.

FAVOURITE TENACIOUS D SONG: *Car Chase City*

DID YOU KNOW? Gass first met Black in Tim Robbins' *Actor's Gang* in 1985 and hated him at first, but he soon taught Black how to play the guitar. 21 years later, the duo have reached the pinnacle of their career by editing *Total Guitar* as Tenacious D.



HENRY YATES

WHO? TG's writer-at-large, Henry escaped The D by crawling through a sewer pipe, but instead of alerting the world to our predicament he wrote the definitive history of Dimebag's Razorback guitar (p.138)!

FAVOURITE TENACIOUS D SONG: "Somewhat predictably, I'll go with *Tribute*. There's a distinct lack of decent songs about selling your soul at a lonely old crossroads nowadays."

DID YOU KNOW? Henry's famous namesakes include former Mrs Geldof, Paula Yates, six-time Mr Olympia winner Dorian Yates and best-selling comic writer Dornford Yates.

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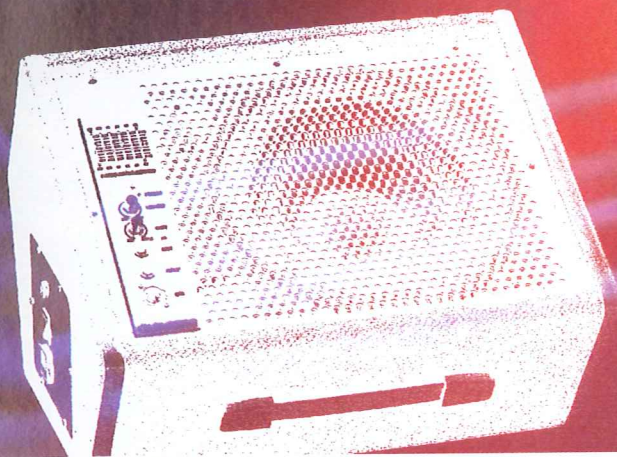
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MONITOR

NEWS ★ INTERVIEWS ★ PREVIEWS ★ HOW TO

Tom Morello: the 'Nightwatchman' was arrested in LA recently for taking part in a protest along with 400 activists

MORELLO JAM

LANDS HIM IN THE LOCK UP!

AUDIOSLAVE AXEMAN SPENDS A NIGHT IN THE CELLS FOR STAGING POLITICAL 'HOOTENANNY'

Tom Morello was among hundreds of protesters jailed for raging against the machine in Los Angeles, during a recent march to raise awareness for immigrant hotel workers' rights. The Audioslave guitarist was thrown in the slammer for refusing to move whilst jamming with political activists under his Nightwatchman alias.

At the rally he performed a song about protests that included the chorus, "For the union men and women, stand up and stand strong," before the LA Police Department cut short the protest and arrested over 400 of those taking part.

Morello spent the evening in lockup, but even that and having to pay \$5,000 bail didn't dampen his spirits. "Bail was high," he told MTV News, "but spirits were higher. We had a rousing civil rights-era-like hootenanny on 'the inside!'"

About 2,000 protesters participated in the march with an average age of 17. Morello called it "the largest act of civil disobedience in the history of Los Angeles." In fact, he actually planned to be arrested and even gave the LAPD his driver's licence number days before the event to speed up processing!

"In these political dark ages it is important for us to stand up for one another," he said before the march.

Morello's friend and fellow activist Ben Harper also performed a three-song set but was not arrested.

CROWD PLEASERS...

HOW TO GET SIGNED 24

IN A NEW 'HOW TO' SERIES, PITCHSHIFTER'S MARK CLAYDEN BRINGS YOU A COLUMN AIMED AT GETTING YOUR BAND SIGNED TO A LABEL



STRING 'EM UP! 28

JOHN 5'S TIPS ON DUSTING, WATERPROOF MAKE-UP AND WHY HE'D HAPPILY GIVE UP SEX WITH HIS PORN STAR WIFE TO PLAY THE GUITAR



THOSE ABOUT TO ROCK 15

SOUNDING LIKE A 'BUNCH OF BISON BEING PUSHED OVER A CLIFF,' THE SWORD ARE THE TEXAN METAL BAND YOU NEED RIGHT NOW!



A ZAKK OF WYLDE STUFF!

Fancy a box crammed full of cool Black Label Society gear? In celebration of Zakk Wylde's squeal-tastic new album, *Shot To Hell*, we've bagged a load of exclusive BLS stuff from Roadrunner Records! We've got 25 CD album samplers and 25 promo beermats to give away, plus one lucky Zakkster will also win a BLS T-shirt, baseball cap, shot glass, a set of Zakk signature guitar strings signed and dated by Zakk, a giant BLS/Zakk double sided poster, a 10x8 promo signed photo of Zakk and a couple of US guitar mags (*Guitar*

One and Guitar World) with Zakk on the cover, which you can't get in the UK!

For a chance to snaffle it, answer the following question on a postcard and send it (along with your name and address) to BLS Comp, Total Guitar, Future, 30 Monmouth St, Bath BA1 2BW by 6 December!

Aside from Black Label Society, who else does Zakk Wylde play guitar for?

- a) Ozzy Osbourne
- b) Ronnie James Dio
- c) Dee Snider

TERMS & CONDITIONS

Competition is open from 8/11/06 to 20/12/06. Winners will be noted by telephone. Multiple entries are allowed. The editor's decision is final, no correspondence will be entered into. Entrants must not be an employee, agent or subcontractor of the promoters, or a relative of those persons. The promoter is Future Publishing Ltd, Beauford Court, 30 Monmouth St, Bath, Avon BA1 2BW. Company No: 02008885. No purchase necessary. There is no alternative to the prizes stated. Winners' names will not be published.



Justin Hawkins: the drink and drugs have beaten him, hands down

HAWKINS QUIT, DARKNESS DROPPED...

COCK-ROCKERS DUMPED BY RECORD LABEL AFTER DRINK AND DRUGS GET THE BETTER OF FRONTMAN!

The Darkness have been dropped by their label after frontman Justin Hawkins' departure.

Hawkins checked himself into celeb rehab joint The Priory three months ago to sort out his addiction to cocaine and alcohol, and has now quit the band as he just can't live the rock 'n' roll lifestyle any more.

The rest of the band, including his guitarist brother Dan Hawkins, had planned

to continue the band on without him, despite poor sales of their second studio album *One Way Ticket To Hell... And Back*, but were dealt a second blow when Atlantic Records decided to ditch them.

"I feel bad for the others," said Justin. "It will be an upheaval, but it's time for me to move on. It would be damaging to my recovery to stay on [in the band]. I'm not blaming the band for my problem - I am

an addict. There are people who can be in bands and manage to stay clean, but I'm not one of them."

The Darkness' bassist Richie Edwards, who replaced original bass player Frankie Poullain following his firing from the band during the summer of last year, is taking over the role of vocalist. Hawkins says he is going to concentrate on solo work and music for films.

NEWS IN BRIEF

NEWS NUGGETS DIRECT FROM GUITAR LAND

■ **FOO FIGHTERS** have released a live album from their recent acoustic tour. The 15-track *Skin And Bones* was recorded over three nights in August at LA's Pantages Theatre. A DVD is also being released later this month, bolstered by additional songs and all the obligatory extras including live versions of *My Hero*, *Times Like These*, *Best of You* and *Everlong*.

■ **TG** cover stars **AVENGED SEVENFOLD** cancelled their recent US and UK tours in favour of entering the recording studio. The band have been writing songs for their forthcoming album says singer **M. SHADOWS**. "We've been playing songs from *City Of Evil* around the world for 15 months and we now feel that it's time to bring fans something new. We can't wait for them to hear what we're working on." No release date has yet been set for the album at present.

■ Last month's cover stars **MY CHEMICAL ROMANCE** have just announced their arena tour for March 2007: March 20 Plymouth Pavilions, 21 Brighton Centre, 22 Birmingham NIA, 24 Manchester MEN Arena, 25 Cardiff International Arena, 26 Nottingham Arena, 27 Glasgow SECC, 29 London Wembley Arena. Tickets are priced £19.50 for London and £17.50 for regional shows. MCR's new album *The Black Parade* is out now.

OUTPUT!

JOEL MADDEN
GOOD CHARLOTTE



"AFTER 10 YEARS OF BEING IN A BAND, WE'VE COVERED A LOT OF GROUND AND WE DON'T WANT TO RE-MAKE ANY OF OUR OLD ALBUMS... IT'S GETTING HARDER."
— JOEL ON THE PENDING GOOD CHARLOTTE ALBUM

DEBBIE SMYTH/WIREIMAGE



THE BLACK KEYS

GIRL IS ON MY MIND

GUITARISTS: DAN AUERBACH

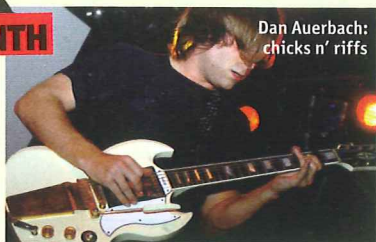


RIFF OF THE MONTH

'GIRL IS ON MY MIND'

WORDS AND MUSIC BY AUERBACH, CARNEY

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Dan Auerbach: chicks n' riffs

Just like The White Stripes, The Black Keys prove that you don't need to have a full band to make a racket. The success of both bands is testament to the fact that one guitar and a drum kit will do nicely, thank you.

Taken from their third album *The Rubber Factory*, which was released in 2004, *Girl*

Is On My Mind typifies the duo's blues-inspired, raw garage rock sound. Although numerous tabs on the net claim the song is played with standard tuning, the open string hits that are peppered throughout the riff reveal that guitarist Dan Auerbach undoubtedly used a capo at the 2nd fret.

Auerbach's main guitar is a Fender Telecaster customised with a Bigsby Tremolo unit, which he then plugs into a Marshall half stack, supplemented by assorted fuzz and effect pedals.

Auerbach's playing is both loose and imprecise, so don't be too pedantic about playing it exactly as tabbed because you will be missing the point. Instead, you should try keeping your playing as loose and raw as possible. (SY)

THE BLACK KEYS: *Girl is on my mind* – main riff

TRACK 2

Capo 2nd fret F#

1. 3. B

0:06

RP

2. B

4. C#7

TAB

0 1 4 4 6 7 0 1/4

2 2 5 5 7 7 0 1/4

0 0 3 3 5 5 0 7 3

2. 6 2 1/4 0

7 7 4 [2] 0

5 5 0 [4] 0

7 6 7 1/4 0

5 5 0 6 [7] 0

Belt out this riff using downstrokes throughout with the exception of the final open string hits at the end of the bars 3 and 4. Fret the initial F# chord with your second, third and fourth fingers so that you can move this shape up the neck, fretting the low root note with your first finger for the remaining chords. Use your first finger for the slide in bar 2. With the exception of the drop down to the 3rd fret in beat 2 of the second bar of the repeat, keep your hand at the 5th position throughout, ideally reaching the notes at the 8th fret with your fourth finger.

DO YOU DO REQUESTS? THE WORLD'S GUITAR PLAYERS ON THE STUFF THAT MATTERS

CHRISTIAN OLDE WOLBERS
FEAR FACTORY

What was the first riff, song or solo you learned on the guitar?

"It was something by Suicidal Tendencies or the Dead Kennedys. I was never really the type of guy to sit just there and learn a load of songs. I worked a lot more on my technique and writing my own music."

Who are your all-time favourite guitarists?

"Back in the early days it was the Bay Area thrash metal guys like Robb [Flynn] from Machine Head, especially when he was in Vio-Lence. I liked that dual guitar thing, which sounded trashy but

had all the triple picking, too. Dimebag is another, but that goes without saying. Also, I hung out with Zakk Wylde for a bit because I auditioned to play for Ozzy and seeing him play made me go, 'Wow!' He's a fucking shredder. Above everyone is Andy Summers – The Police are definitely my favourite band."

Is there a riff or lick that you wish you had written?

"No, not really. I don't go in for that. One of the most famous riffs is Pantera's *Walk*. It's so simple and has so much power. In terms of riffs I think Dime was the one who spoke with his hands like no other. Everything he wrote was so catchy."



rocks!

TENACIOUS D

Your Guest Editors demanded that they spearhead this month's Rock-o-Meter. Were we going to argue with the Hydra-slaying, demon-bashers?



TOTAL GUITAR READER AWARDS '06

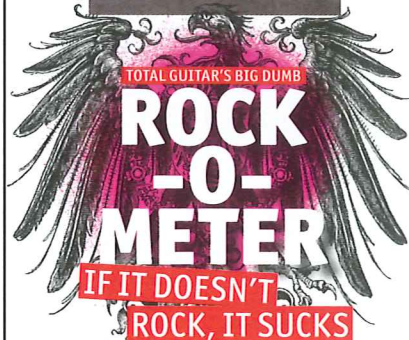
The votes are in (loads of 'em). The results will rock you and shock you. Buy TG next month for your Reader Awards edition!

TG METAL SPECIAL

Love denim and leather? Hate indie shm indie? Then check out TG's Metal Special on sale from 29 November!

HOW TO GET SIGNED

Pitchshifter bassist Mark Clayden's new series begins on p.24. Go get signed!



YOUTUBE HATERS

Those guys who trash people with their comments... and yet their own material isn't available. Post up or shut up!



YouTube: post your playing at your peril, dudes!

TG IN A SPIN...

Our office CD player's started playing music at double speed. Metallica works surprisingly well, but Pantera sound as brutal as Barbie! Bugger.

PEOPLE WHO SAY MASTODON HAVE SOLD OUT

WTF? Number 62 in the Asda charts hardly constitutes commercial success!

NEIGHBOURS

They don't like it when we play our Marshall stack at midnight

sucks!

20 TRACKS TO DOWNLOAD THIS MONTH

JULY'S ESSENTIAL GUITAR-Y TRACKS

KEY



1 ANIMAL DEF LEPPARD

One of many highlights from the remastered *Hysteria*. Don't pretend you don't like it!

2 SANTERIA SUBLIME

Possibly ska-punk's best guitar solo, as featured on the re-issued, self-titled classic

3 STARLIGHT MUSE

How Coldplay might sound if they'd never wet a bed their whole adult lives

4 CALL ME WHEN... EVANESCENCE

It's sooo three years ago, but Amy Lee and new crew return with style regardless

5 MY GOOD REPUTATION HARDCORE SUPERSTAR

A big fat diiiiirty chunk of sleaze filled depravity. Download, listen and love

6 MAGIC MAN RATTLESNAKE REMEDY

To quote Hugh Grant in *Bridget Jones*: "You love it, you dirty, dirty bitch!" So will you...

7 I'M SHIPPING UP TO... DROPKICK MURPHYS

Celtic stomper from Boston's finest. Featured in Martin Scorsese's new flick *The Departed*

8 A CONSTANT REMINDER IT DIES TODAY

Sounding like a cross between Trivium and My Chemical Romance, we likes this a lot

9 WOULDN'T IT BE NICE THE BEACH BOYS

Soaring harmonies feature on this track from the posh re-issue of *Pet Sounds*

10 ABANDON SHIP GALLOWES

Herts' post-hardcore saviours will restore your faith in music

11 SAME SONG SAME... YOUNG SOUL REBELS

This should be a huge hit for Brighton's finest... if there's any justice

12 HARD SLAMMIN' THE BLACKOUT

Lostprophets' tour buddies go full throttle on this rock club destroyer



Muse: not a rubber sheet in sight



Paul Gilbert: gone but not forgotten

13 ME, MY YOKE AND I DAMIEN RICE

Proof that singer songwriters don't have to write guff. James Blunt, take note

14 JEALOUS AGAIN THE BLACK CROWES

Sizzler lifted from the band's new live album *Freak N' Roll... Into The Fog*

15 HELLBOUND CONVERGE

Merciless edge-of-your-seat hardcore punk that will make your skin crawl

16 MY DYING HEART DRY KILL LOGIC

Will we ever tire of hearing DKL's brand of meaty, manly chest-beating metal? No

17 HOLD ON TIM ARMSTRONG

Rancid frontman's ska tune is available free from www.myspace.com/rancid!

18 BREAKING THE LAW JUDAS PRIEST

Every self-respecting, leather clad demon monkey should own this

19 GET OUT OF MY YARD PAUL GILBERT

The sound of three strings (all tuned to E), a human capo and a shred god

20 FEED MY SOUL VOODOO SIX

Classic rock sounding screamer, from the debut album *Feed My Soul*

WHAT'S ON MY IPOD JOE TAYLOR (BLACKBUD)



"Songs for me are for relaxing, escaping. Some of these songs just evoke the most vivid moods of being in another country or in a past time in my life."

Song To Sing When I'm Lonely

JOHN FRUSCIANTE

Miles Runs The Voodoo

Down

MILES DAVIS

I Could Have Lied

RED HOT CHILI PEPPERS

True Love Will Find You In The End

DANIEL JOHNSTON

No Name #2

ELLIOT SMITH

Moonlight Sonata

BEETHOVEN

Feel So Good

RICHARD THOMPSON AND

DAVID BYRNE

Spanish Castle Magic (Live in Winterland)

JIMI HENDRIX

Wild Is The Wind

NINA SIMONE

Flamenco Soufi

TOMATITO & SHEIKH AL TUNI

Naci En Alamo

REMEDIOS SILVA PISA

Una Pastora

ISAAC LEVY

Life By The Drop

STEVIE RAY VAUGHAN

Opened Once

JEFF BUCKLEY

Gypsy Jazz

DJANGO REINHARDT

Don't You Worry 'Bout A Thing

STEVIE WONDER

La Kantiga De La Madres

MOR KARBASI

Work It Out

BEYONCE

THOSE ABOUT TO
ROCK

Gallows: there's a whole lot of guitar-loving going on

"The way you have to play in Gallows is as hard and with as much energy as possible"

— Laurent Barnard

INTERVIEW

GALLOWS

HERTS' ANSWER TO THE MISFITS ARE HERE TO PUT THE HORROR IN HARDCORE

GUITARIST: LAURENT BARNARD, STEPH CARTER

W

ho are they and what do they sound like?

Imagine the unhinged attitude of Johnny Rotten combined with twisted post-hardcore and a dark theatrical edge, and you're halfway there.

Hertfordshire's Gallows have dragged hardcore kicking and screaming to a very unpleasant place with their debut album *Orchestra Of Wolves*: 35 edge-of-your-seat minutes of unbridled energy and guitar wizardry. Recent recruit Steph Carter and Laurent Barnard are the band's dynamic axemen. "When we first started we wanted to sound like a hardcore version of The Misfits," says Laurent. "Their influence has stayed with us through that whole dark, Danzig, horror-esque thing."

Blimey! Gallows' music is quite complex in parts. Did Laurent spend most of his youth chained to his guitar?

Well, we wouldn't go quite that far... "My dad used to play and he showed me the basics, but I've not had much theory, which I think is beneficial," says Laurent proudly of the band's genre-defying sound. "I come up with my own ideas that don't fit into any particular structure. I just play what I reckon sounds good." A philosophy shared by many of the bands on 1980s post-hardcore label Dischord, of which Gallows are rather fond. "There are a lot

of pop-punk and metal bands where you could write one of their songs in a second, whereas there's something more artistic about the Dischord records era bands."

Laurent's guitar sound isn't your average wall of distortion either. So what's the deal there?

"When we recorded we mic'd up a really old Marshall. It was on the clean channel but we turned it up as loud as possible. We're sick of hearing bands where the gain is just a fizz. When you crank up the Marshall it's uncompromising – it doesn't allow you to make any mistakes. There are a few on the album, but we kept them on there because it adds to the rawness."

From what we've heard, Gallows shows aren't the average choreographed fashion-fest either, is that right?

With flying guitars, bodies and teeth, the

band's live show has become notorious. "It's organized chaos," says Laurent. "Each show is just totally unpredictable for both us and the audience."

"There's no telling what will happen by the end of the set," laughs Laurent. "There'll be guitars hanging from rafters, sometimes you get carried away and think 'I can climb up this and still play guitar.' We all just lose ourselves in the music. The way you have to play in Gallows is as hard and with as much energy as possible." (CB)

THE LOWDOWN

FOR FANS OF: Refused, Minor Threat, Drive Like Jehu
KEY KIT: (Laurent Barnard) Peavey 5150II, Marshall 4x12 Cab, Gibson Les Paul Studio, Fender Tele, Boss Noise Suppressor and TU2. (Steph Carter) Marshall JCM900, Marshall 4x12 A Cab, ESP LTD EC1000 Deluxe, Fender Tele Mex, Behringer Noise Suppressor, Boss TU2.

OUT NOW: *Orchestra Of Wolves* (In At The Deep End)
INTERESTING FACT: The band were originally called Last Fight For The Living Dead but changed it to Gallows based on Quentin Blake's description of his own humour.



INTERVIEW

THE SWORD

METALLICA-ENDORSED BISON METAL FROM TEXAS? PREPARE TO BE RUN THROUGH BY THE SWORD...

GUITARISTS: JD CRONISE, KYLE SHUTT

Who are they and what do they sound like? A troupe of Maiden worshipping compadres based out of the Music Capital Of The World – Austin, Texas – The Sword have already been given the thumbs up by some of metal's most distinguished luminaries... and Lars Ulrich.

According to guitarist/singer JD Cronise, "One reviewer described us as sounding like 'a bunch of bison being pushed over a cliff.' We think that's a pretty good description."

"One reviewer described The Sword as sounding like a 'bunch of bison being pushed over a cliff'" – JD Cronise

They cross molten rock, galloping guitars and a seemingly endless stash of Iommi-inspired riffage to sound like a warp-speed version of Fu Manchu.

They stole the show at last year's SXSW Festival, so what's their big secret?

"Our massive sound comes down to gear," says JD. "I'm playing the new BC Rich neck-thru Mockingbird. They're similar to the old ones but without all the crazy electronics. I also use Ernie Ball strings, which are heavy gauge on the bottom and skinny on top. Amp-wise I play through

two half stacks. One is powered by a Laney AOR Pro Tube 100. The other is a modified Orange reissue that's over 140-watts!"

Coming from musical mecca Austin, were they all born clutching an instrument?

"Trivett [Wingo, drums] and I are from Virginia; Kyle [Shutt, guitar] is from West Texas and Brian [Richie, bass] is from a town north of Austin, so none of us grew up in Austin. As far as being multi-instrumental, we're all pretty much specialists. Other than guitar I can play a

little drums, and you could put the voice in there because none of the other guys claim any singing ability. Not that I do either, really, but someone's gotta do it..." (NC)

THE LOWDOWN

FOR FANS OF: Black Sabbath, Iron Maiden, High On Fire
KEY KIT: BC Rich Mockingbird, Gibson Les Paul, Laney AOR Pro Tube 100 watt amp, modified Orange 1990s reissue amp, Marshall Guv'nor distortion pedal, Russian Big Muff, MXR Phase 90, Ernie Ball strings (light/heavy gauge mix)
OUT NOW: *Age Of Winters* (Kemado)
INTERESTING FACT: "We keep our secrets, I'm afraid!" Says JD disappointingly...
MORE INFO: www.swordofdoom.com

INTERVIEW

THE MAYBES?

THERE'S NO 'MAYBE' ABOUT A BAND WITH THREE GUITARISTS! GUITARISTS: Nick Ellis,

Lee Smith, Timo Tierney

Who are they and what do they sound like?

The Maybes? are a boot-stamping, arm-swinging five piece from Liverpool with an enviable 1960s sound. Growing up together has made them what they are today, as guitarist/vocalist Nick Ellis says. "We've grown up helping each other learn." You can check out their efforts on the hip shaking EP *Olympia*. "Having three guitarists provides you with a lot of power, movement and colour. It gives us a large spectrum to work on."

The Maybes? sound owes a lot to their masterful use of vocal harmonies. "If you're saying any line in the world, such as 'I love jelly,' you wanna put that across in the most powerful and beautiful way you can. It's the same with the guitars; it just gives us more to work with." (DB)



THE LOWDOWN

FOR FANS OF: The Kinks, The La's
KEY KIT: Marshall Bluesbreakers, Fender Twin and Marshall amps, selection of Telecasters, Stratocasters, SGs and Les Pauls
OUT NOW: *Olympia EP* (on Xtra Mile Recordings)
INTERESTING FACT: Both Manchester and Liverpool are covered with graffiti scrawlings of the band's name, although The Maybes? deny any involvement.
MORE INFO: www.myspace.com/themaybestliverpool

INTERVIEW

DALLAS CRANE

HAIL TO THE NEW CHIEFS

GUITARISTS: PETE SATCHELL, DAVE LARKIN

Who are they and what do they sound like?

Think AC/DC crossed with 1970s era Rolling Stones. Although only on their third album, Dallas Crane have been hard at it for over 10 years refining their own particular brand of catchy-as-hell hard rock. The lads' latest effort, *Factory Girls*, is packed to the brim with razor sharp riffs that would make even Malcolm Young green with envy, especially on stand-out track *Come Clean*. "Dave and I work really well together in this track," says guitarist Pete Satchell. "Being seven or whatever minutes long it gives us a change to try new things each time we play it. I could easily keep grooving on it for half of our set."

Now signed to the same Australian label that handles AC/DC, their future's looking rosy and they have you firmly in their sights. "We just want a fan base over in the UK and Europe so we can keep coming over to play to big crowds." (JB)



THE LOWDOWN

FOR FANS OF: AC/DC, Jet, The Datsuns
KEY KIT: Gretsch Silver Falcon, Duo Jet, Fender Stratocaster, Fender Tone Master, Bassman amps, Gibson ES-335, Gretsch Brian Setzer, Fender Thinline Tele
OUT NOW: *Factory Girls* (Sony/BMG)
INTERESTING FACT: Pete Satchell started out on piano but defected to the axe after hearing Bob Dylan and because "guitars are just so cool."

ROCK BOX

TG PLAYS THEM SOME SONGS.
THEY SAY STUFF. IT'S THAT SIMPLE

Paul Mahon: The Answer's guitarist has got the horn for our Rockbox

THIS MONTH

THE ANSWER

PAUL MAHON

Five out of five is a rare score to achieve in a Rockbox session. But it has been happening with increasing regularity recently. And if classic rock obsessive and smokin' lead guitarist with The Answer, Paul Mahon, can correctly identify the likes of indie grungers Incubus and our Guest Editors Tenacious D with ne'er a whimper, it looks like we'll have to make it harder for 'em!

INCUBUS

11 A.M. (2002)

"Sounds quite American. Is that Mark Tremonti on the rhythm guitar? Sounds a bit like Stone Temple Pilots. [Chorus comes in] Oh, it's your man, Brandon Boyd with Incubus. Mike Einziger is a great guitarist. He does stuff a bit different but within the song context. I like the chord shapes he uses. He's got a jazzy thing going on. It's not too much and it fits the song nicely."

IRON MAIDEN

BRING YOUR DAUGHTER... TO THE SLAUGHTER (1990)

"That's Maiden. This was out round the time I was hassling my parents to get me a guitar. I was more into heavier stuff like this rather than grunge. I loved Mötley Crüe, Maiden, Aerosmith, even Def Leppard! I loved all the glam bands. I was too young really to care about the image but I just loved the way those guys played the guitar."

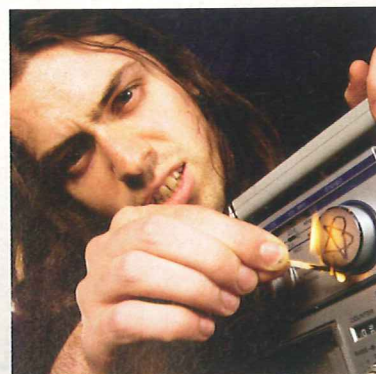
LED ZEPPELIN

MISTY MOUNTAIN HOP (1971)

"Zeppelin! Misty Mountain Hop. Classic. I'm



"I'd like to hear Kyle Gass play if he wasn't supposed to be funny" – Paul Mahon



such a huge Page fan. After my glam phase they released *Remasters* and I found it by chance. I love the solo in this song, the harmonies are great. It's hard to pick my favourite Zep album. The first is definitely the rawest and I love *Physical Graffiti*, too. Page was blues based but he also took from other bits – folk, heavier stuff, bit of Eastern – and fused it together. When you're playing blues it's hard to put your stamp on it, but he was one guy who did."

VAN HALEN

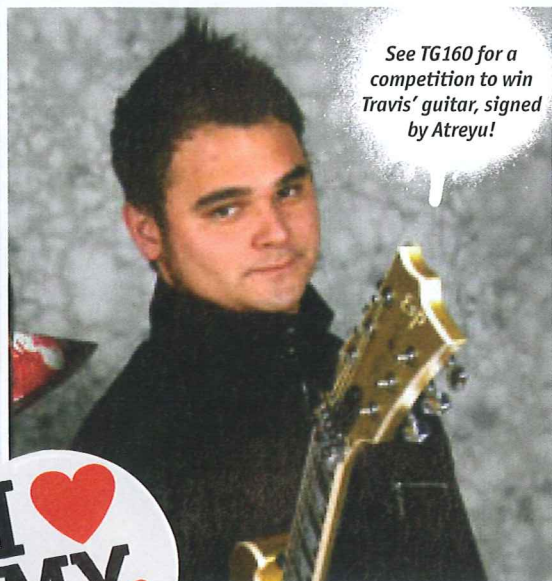
RUNNING WITH THE DEVIL (1978)

"*Running With The Devil*! Eddie was renowned as a guitarist yet probably their most well-known song features a keyboard lick! In terms of technique, he took it just a bit further but still played within the context of a pop song. I actually quote a little bit of *Eruption* on the start of our song *Never Too Late*. I have the *Total Guitar* issue when you tabbed it and I take it on tour with me, so whenever I get some time I usually work on that."

TENACIOUS D

F*CK HER GENTLY (2001)

"It's Tenacious D. A very good song, too. They're so entertaining and they definitely know their rock history. I'm not so into the humour of it, it's a bit too throwaway for me, but Kyle's an awesome guitarist. He's classically trained, I think. They are great songwriters. I'd like to hear Kyle in the context of a proper band and see how he'd play if it wasn't supposed to be funny. Not that they ain't a proper band, though!" (NC)



See TG160 for a competition to win Travis' guitar, signed by Atreyu!



TRAVIS MIGUEL ATREYU

What's your guitar of choice?

"It has to be the ESP Custom signature model that I designed. I'm using ESP and LTD guitars exclusively. Our gear takes a beating on the road and those guitars definitely hold up."

What about your backline?

"I'm using a Rivera Knucklehead. With a high gain amp the clean channel often suffers, but the Rivera's clean channel is bright and crisp. The distortion channel on it is amazing, too. It really cuts through."

Are you an effects junkie?

"I can't get enough of effects! I use the Line 6 DL4 Delay Modeller, the MM4 Modulation Modeller and the FM4 Filter Modeller. I also have a Boss digital reverb pedal, a DigiTech Whammy and a Morley Bad Horsie wah pedal."

Strings – make and gauge?

"My strings are from the Dean Markley Signature Series, .011 to .052."

Pick or fingers?

"I use heavy picks. I'm not sure of the gauge. I'm actually trying to use my fingers more, but I can't stop biting my nails!"

What's the one piece of kit you couldn't live without?

"My Line 6 DL4. I can play with it for hours and come up with new sounds."

Which Atreyu track has the ultimate example of your sound?

"Untitled Finale, from our latest album. I'm a fan of layering guitar parts and that track is a good example of that."

FIND THE GEAR:

ESP/LTD: Selectron UK 01795 419460
www.espguitars.co.uk
RIVERA: M&M Music 02380 339668 www.rivera.com
LINE 6: Line 6 01327 302700 www.line6.com
BOSS: Roland UK 01792 702701 www.bossmusic.co.uk
DIGITECH: Sound Technology 01462 480000
www.digitech.com
MORLEY: Westside Distribution 0141 248 4812
www.morleypedals.com
DEAN MARKLEY: www.deanmarkley.com



Travis runs his ESP TM-600 guitar into...



...a Line 6 DL4 Delay Modeller...



...and through his Rivera guitar head



PEDALTRAIN JUNIOR HARDCASE £159

The Pedaltrain Junior is a pedalboard wrapped in a protective case. Designed to handle the rigours of regular gigging, the Junior has plenty of space for pedals and cables. Available from: Sounds Great 0161 436 4799 www.soundsgreatmusic.com



MOJO GUITAR STRINGS £5.95

US-made strings available in five popular gauges for electric guitar (.008-.039; .009-.042; .009-.046; .010-.046; and .011-.052). Six and 12-string acoustic sets are available at £6.95 and £9.95 respectively. For stockists: Sound Technology 01462 480000 www.soundtech.co.uk

TAYLOR MUSICIAN'S GIGBAG £49.95

Keep all your gig essentials – tuner, strings, spare batteries, etc – in this awesome padded Taylor bag. It has over 25 internal pockets and a reinforced carrying handle. For stockists: Sound Technology 01462 480000 www.soundtech.co.uk





GEAR

NEWS IN BRIEF

NEWS NUGGETS
DIRECT FROM
GUITAR LAND

■ Merchant City Music Ltd has re-launched its website, complete with a spanking new look and an easy-to-remember web address (www.guitar.co.uk). Based in Glasgow, Merchant City Music Ltd carry a range of top brand guitars, amplifiers and effects including Gibson, Epiphone, Fender, Laney, Marshall and Zoom. Give them a call on 0141 552 6290 or, better still, check out their shiny new website.

■ Zoom has announced the release of its latest multi-effects processor for electric guitar. The G1XX features 21 amplifier and stompbox models and 54 programmable effects. The effects are grouped into eight separate modules, which allows the use of up to eight effects simultaneously. The unit also has a handy onboard tuner and a drum machine with 40 preset rhythm patterns. The G1XX can be powered by 4 x AA size batteries, or an optional 9-volt adapter. And the price for all this sonic loveliness is only £64.99. To check out more Zoom products, visit them at www.exclusivedistribution.com or contact Exclusive Distribution on 01462 481148 for further info.

■ The Vox DA5 portable digital amp is now available in a choice of limited edition colours. As if that wasn't cute enough to make you want to buy one, you can now own this excellent little amplifier in a choice of either red, green or pink. It was previously only available in none more black. The DA5 costs £109 and comes loaded with 11 effects, 11 amp models, battery or mains power options and a handy carrying strap. Intrigued? Then let Korg UK point you in the direction of your local stockist by calling them on 01908 857100 or by visiting Vox online at www.voxamps.co.uk.



XOTIC AC BOOSTER LTD EDITION CHROME £139

Whack up the controls and this pedal offers bags of distortion. But it's the volume boost it gives your solos that will make it worth its weight in chrome. Available from: Sounds Great 0161 436 4799 www.soundsgreatmusic.com

THIS MONTH'S MUST-HAVE ACCESSORIES

5 ESSENTIAL EXTRAS!

PUNK ROCK SHOP T-SHIRTS FROM £13.50

Punk Rock Shop sells some of the coolest punk-inspired clobber around. These guys offer a huge range of punk, ska and metal t-shirts, plus tons of badges, patches and belt buckles. Available from: Punk Rock Shop www.punkrockshop.co.uk



NEWS IN BRIEF

NEWS NUGGETS
DIRECT FROM
GUITAR LAND

■ Rumours are circulating of an increase in the amount of **FAKE GUITAR AUCTIONS** appearing on online auction websites such as eBay. A counterfeit auction is when a physical copy of a legitimate guitar is made and then resold as an original. In fake auctions, sellers copy pictures and information from legitimate guitar auctions and repost them as their own. Of course, the new seller does not have possession of the guitar and you'll be lucky to receive even a cardboard version. A spokesman for Ibanez guitars, who have issued a warning about such auctions, said: "If a guitar is up for auction at a price that's a fraction of what a new or used Ibanez guitar would sell for, chances are it's not genuine. If something seems too good to be true, it probably is."

■ Cult metalheads **SABBAT**, featuring renowned producer **ANDY SNEAP** on guitar, are reforming to support **CRADLE OF FILTH** on their UK tour in December.

■ Former **POLICE** guitarist **ANDY SUMMERS** is releasing his long-awaited memoirs *One Train Later*. In this intimate, and often acidly funny work, Summers writes about his first guitar, his struggles with earlier bands and how The Police wrote their greatest hits such as *Every Breath You Take*. Also detailed is the story behind his 12 solo albums, soundtracks, and collaborations.

■ Two of the world's greatest bands united for a show last month in aid of **MUSIC RISING**, the campaign launched to help bring music back to the US' storm ravaged Gulf Coast Region. **U2** and **GREEN DAY** played an exclusive gig together onstage to officially re-open the Louisiana Superdome and perform a rendition of their recently recorded **SKIDS** cover *The Saints Are Coming*, for the people of New Orleans. Green Day opened the show with a performance of *Wake Me Up When September Ends* before being joined onstage by U2 to perform *Beautiful Day*. *The Saints Are Coming* is available now for download, the profits of which will go to the Music Rising cause.

AC/DC: named after a sewing machine electrical plate

GET BACK!

GUITAR LAND HAPPENINGS, THIS MONTH IN 1973...

THE CREMATION

Pity the confused Judge who, on 5 November of this year, came up against music manager Phil Kaufman and pal Michael Martin. Their crime? Stealing the body of country legend Gram Parsons, recent victim of a drug overdose. Kaufman maintained that Parsons had wanted to be cremated in the Joshua Tree National Park, California, not the New Orleans cemetery his family had in mind. So the gruesome twosome hijacked Parsons' coffin from Los Angeles airport and drove it into the Californian desert in a decrepit hearse before setting fire to the body in an alcohol fuelled ceremony. The two were fined \$300 each and ordered to pay \$708 in damages for the coffin. Doubtless they were also warned not to drunkenly cremate any more tragic ex-Byrds singers.

THE ELECTROCUTION

If you thought that was shocking, spare a thought for Shadows bassist John Rostill

who joined the group in 1963 to replace departing member Brian Locking. On November 26, 1973, Rostill was tragically electrocuted by his guitar while working in his home studio. A burgeoning songwriter, Rostill had just written the track *Let Me Be There* for Olivia Newton John [appearing on her 1973 album of the same title], which later earned the singer/actress a Grammy. And Rostill was not the only musical victim of 1970s wiring: Keith Relf of The Yardbirds and Leslie Harvey of Stone The Crows both suffered similar fates.

THE INDULGENCE

On a brighter note, hard rock history was being made this month in the not altogether likely location of Sydney, Australia. In this place, Glaswegian ex-pats Malcolm and Angus Young (encouraged by older musician brother George Young, guitarist with 1960s rock band The Easybeats) formed AC/DC, the seemingly indestructible rock behemoth behind some

of the greatest moments in guitar music. With Malcolm on rhythm and Angus on lead (a Gibson SG, which he still owns), the original line-up also included drummer Colin Burgess, bassist Larry Van Kriedt and vocalist Dave Evans. George's was not the only early family influence on this antipodean supergroup. It was their sister Margaret who came up with the band name, inspired by the electrical information plate on a sewing machine. She also told Angus to wear the school uniform onstage. (KS)

ALSO THIS MONTH...

November 12: Burgeoning pomp rock quartet Queen get their big break supporting Mott The Hoople on a UK tour.
November 16: Columbia Records releases Dylan, a series of outtakes from Bob Dylan's *Self-Portrait* album. The generally reviled long-player was allegedly bunged together as 'revenge' when Dylan switched to the Asylum label.

LIKE A VIRGIN HOW GUITARISTS LOST THEIR ROCK CHERRIES

JOEL STROETZEL
KILLSWITCH ENGAGE



My first album...

"A special record - Guns N' Roses' *Appetite For Destruction*. I was pretty scared my folks would be pissed about all the cursing on it because I was something like nine-years-old at the time! I still love every song on there."



My first gig...

"I played in a jam rock band in high school and we played a shit-hole bar called The

Tic-Toc Lounge. I was about 16 at the time, so none of my friends who were the same age could actually come in and watch us because it was a 21 and over show. We basically played and then they told us to leave 'cos we were too young to hang around."

My first guitar...

"My first guitar was a Washburn Lyon. I was pretty psyched at the time that I got it - all my friends told me it looked like a Jimi Hendrix guitar... who I was, and still am, a massive fan of."

Killswitch Engage's new album - *As Daylight Dies* - is released 20 November on Roadrunner



Together we Rock.

JACK DANIEL'S
EXCLUSIVELY BY
PEAVEY



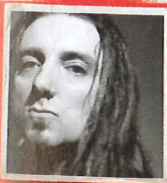
HOW TO GET SIGNED

WILL BARBAS



PART 1

FINDING BAND MEMBERS



MARK CLAYDEN
Pitchshifter/This Is Menace's founder member and bassist has 17 years experience in the music industry. He has toured 25 countries, released 10 albums and played Download, Reading and Ozzfest. His music has featured on Radio One, MTV and in Hollywood movies and videogames. Mark is also a teacher at the Brighton Institute of Modern Music.

Brighton Institute of Modern Music

IN THE FIRST OF A BRAND-NEW SERIES, PITCHSHIFTER'S MARK CLAYDEN SHOWS YOU HOW TO FIND THE RIGHT MUSICIANS TO HELP YOU HIT THE BIG TIME

1 Be upfront and direct with people and tell them why you are putting the band together. Make a plan and stick to it. How many gigs will the band play in 12 months and where will you play? When and where will the band record a demo? What labels will the demo be sent to?

2 Where do you find band members? Steal players from other local bands, go and see them live and if you think they are good enough, ask them to join you. This will save you time in the long run as they will already have experience. Stacks of magazines now feature a 'musicians wanted' section, including TG (see p.158). Also, check out the adverts in your local music shops and music colleges.

3 Check up on a player's history and ask questions such as: what band's have they played with before? Have they toured? What venues have they played at? Have

they recorded before? Are they willing to change their image if needs be? Do they have their own equipment and transport? Are they flexible and committed? Are they strong songwriters?

4 Give yourself more than one option. Line up several musicians to come and play an audition. Hire a rehearsal room for a few hours and give your potential new members a medium/difficult song to learn before you meet. Check out their playing ability and attitude in the practice room and then tell them that you'll be in touch.

5 Pro players, managers and talent scouts all agree that there are three things

to look out for in an ideal band member: playing ability, personality and attitude.

6 Make sure you will be able to work together as a team. If things go well and you get signed, you could be spending 18 months straight touring together and living out of each other's pockets. If someone quits the band in the middle of an American tour, as well as losing lots of money it could be game over for you. The time to figure out if it all works is now, before the big bucks are involved.

7 Remember that the rock and metal press dotes on lead singers and lead guitarists. Will the rest of the band be OK

"Use every opportunity to function as a group and keep thinking about how to improve as a band"



TG'S MYSPACE BAND OF THE MONTH

THE HEAVY BEATINGS

What do they sound like? A cross between At The Drive-In and The Misfits

Why do they win? They sound like a rock band should: raw and raggedy-arsed!

Fact me! Following a string of not entirely successful gigs in their home county of Kent, The Heavy Beatings dubbed themselves "Kent's most disastrous band". Bless.

Go to: www.myspace.com/theheavybeatings



Wanna enter your band? Just send us a message at www.myspace.com/totalguitar

DO TRY THIS AT HOME!

EXTREME BUT ESSENTIAL GUITAR TIPS

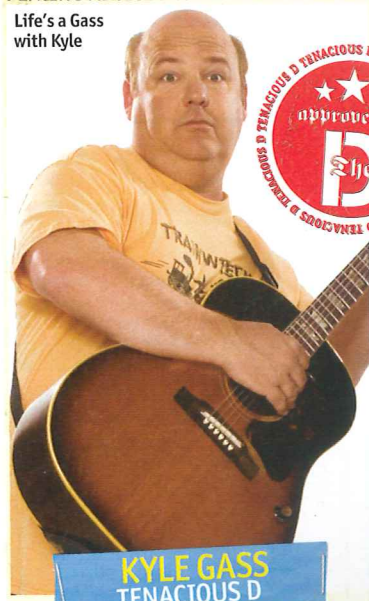


A wise guru by the name of Robert Fripp (King Crimson) once commented that the original guitar tuning (E A D G B E) was so impractical that he felt it had probably come about without any real thought. He founded Fripp's Guitar Craft (also known as the League Of Crafty Guitarists) which, among other things, introduced the concept of the New Standard Tuning (low to high C G D A E G). The idea was to get the Guitar Craft students to start from scratch on the instrument and throw out all their old ideas. Try it yourself and discover a whole new world of guitar ideas available because of the wide intervals on the low strings.



PLAYING ADVICE FROM ROCK'S BIG GUNS

Life's a Gass with Kyle



KYLE GASS
TENACIOUS D

*It's not how many notes,
it's the right notes.*

with this or will it cause ego problems amongst the other members? This is something you should talk about now.

8 Once the band have formed, figure out your weaknesses and strengths. This will help you focus on things that need attention while allowing you to play to your strengths. You are now a band.

9 Use every opportunity to start functioning as a group and keep thinking about how to improve. Go and see as many live bands as you can. What makes your favourite bands so popular? If you don't like a support band, analyse the reasons why and talk it over.

10 Discuss ideas for what will be said during interviews; where photo shoots could take place and what storyline your first video will take. You need to do the groundwork and take control. If you don't, further down the line someone else will be making all of these decisions for you, which is a dangerous position to be in.

BEEN THERE, DONE THAT...

WORDS OF WISDOM FROM THOSE WHO HAVE ROCKED



MICHAEL MCKEGAN, THERAPY?

"Fyfe [drums] and Andy [vocals/guitar] were in different bands but they met and discovered they had loads in common, so they quit their old bands and started Therapy?."

"Important qualities when putting Therapy? together were a desire to write original songs, (no covers, no rip-offs) and no 'rules'. Hence the way we tried to mix up punk, metal, techno and any other influences we had. We immediately had a great musical and personal rapport. It was really easy to jam on ideas, which was a new experience and ideas flew out."

"Always be honest and speak your mind, but try to be diplomatic. Play what comes naturally no matter if that style is in fashion or not."

www.therapyquestionmark.co.uk



JULIA RUZICKA, MILLION DEAD,

THIS IS MENACE, THE QUIET KILL

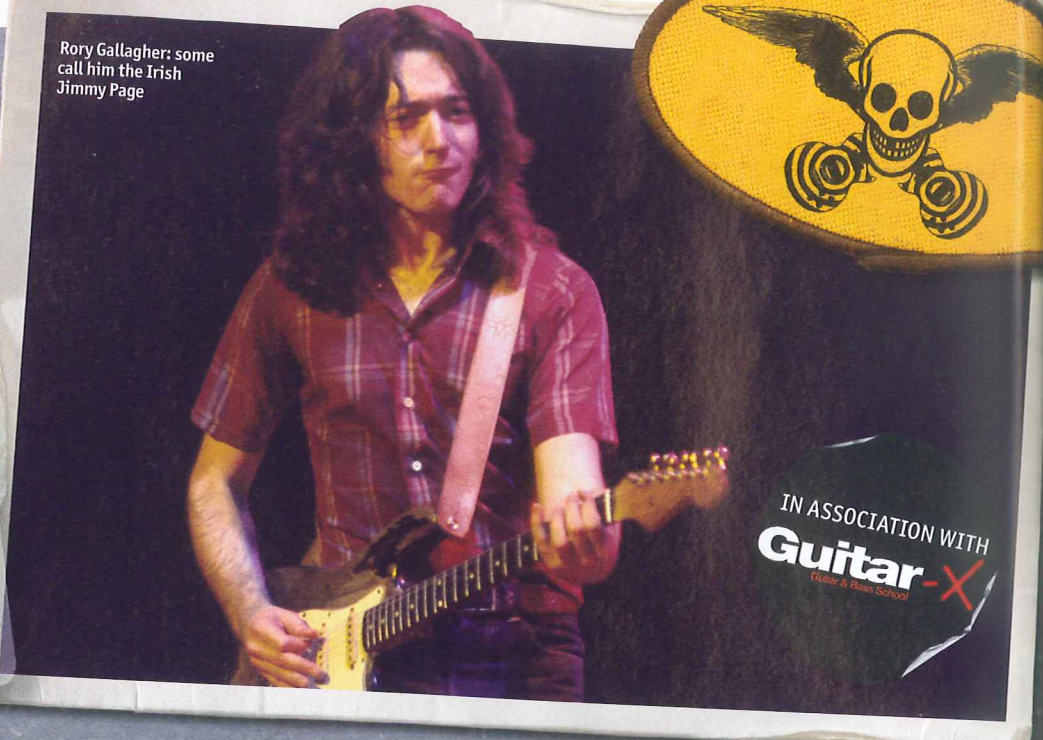
"Someone you're playing with will know some great players. The most important qualities in a band member are dedication, originality, creativity, sincerity, strength, a strong work ethic, motivation and talent."

"Make sure everyone gets on well both musically and personally. Talk to each other and don't be afraid of letting your bandmates know how you feel if there is an issue. Get in there early, too. The sooner you talk about it the sooner you will find resolution. Be understanding of each other and sympathetic towards other people's problems. Be a friend, be forgiving and have total belief at all times in your music and your band."

www.myspace.com/thequietkill

VIP PASS
techniques of the rich and famous
 MASTER YOUR HEROES' ESSENTIAL LICKS 'N' TRICKS! THIS MONTH:
RORY GALLAGHER

Rory Gallagher: some call him the Irish Jimmy Page



IN ASSOCIATION WITH
Guitar-X
Guitar & Music School

Famed for using a Fender Stratocaster (the first one in Ireland), Irish guitarist Rory Gallagher has a distinctive style that incorporates blues, rock and even some Celtic overtones. But there is more to Rory's style than just the minor

pentatonic scale. In the examples below you will see a use of pentatonics, major scale as well as pentatonic with an added 9th. The use of these devices along with the way Rory executes them technically (trills; bends, pre-bends and so on) is what really sets Rory apart from the pack. You can

get a lot out of Rory's playing by simply trying out some of the harmonic devices he uses to colour everyday pentatonic blues playing. We suggest you sit down and figure out an A minor pentatonic scale and figure out where the 9th (B) would occur around the shape. (NK)

Gallagher style major scale lick

TRACK 3

Example of a Gallagher style major scale lick. The notation shows a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lick starts on E5 and moves through B5. The tablature below the staff shows the fret numbers for each note: E5 (16), F#5 (14), G#5 (12), A5 (14), B5 (13), C#6 (11), D6 (9), E6 (8), F#6 (9), G#6 (11), A6 (10), B6 (9), C#7 (10), D7 (12), E7 (9).

This example uses the E major scale, which is one that most guitarists, especially blues guitarists, tend to avoid. This just goes to show that with a little imagination and interesting articulation you can really breathe life into any scale.

Gallagher style open-string lick

TRACK 4

Example of a Gallagher style open-string lick. The notation shows a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as ♩=90. The lick starts on G7 and moves through B7, D7, and F#7. The tablature below the staff shows the fret numbers for each note: G7 (8), A7 (6), B7 (8), C#8 (6), D8 (8), E8 (6), F#8 (8), G8 (6), A8 (8), B8 (6), C#9 (8), D9 (6), E9 (8), F#9 (6), G9 (8), A9 (6), B9 (8), C#10 (6), D10 (8), E10 (6), F#11 (8), G11 (6), A11 (8), B11 (6), C#12 (8), D12 (6), E13 (8), F#13 (6), G13 (8), A13 (6), B13 (8), C#14 (6), D14 (8), E15 (6), F#15 (8), G15 (6), A15 (8), B15 (6), C#16 (8), D16 (6), E17 (8), F#17 (6), G17 (8), A17 (6), B17 (8), C#18 (6), D18 (8), E19 (6), F#19 (8), G19 (6), A19 (8), B19 (6), C#20 (8), D20 (6), E21 (8), F#21 (6), G21 (8), A21 (6), B21 (8), C#22 (6), D22 (8), E23 (6), F#23 (8), G23 (6), A23 (8), B23 (6), C#24 (8), D24 (6), E25 (8), F#25 (6), G25 (8), A25 (6), B25 (8), C#26 (6), D26 (8), E27 (6), F#27 (8), G27 (6), A27 (8), B27 (6), C#28 (8), D28 (6), E29 (8), F#29 (6), G29 (8), A29 (6), B29 (8), C#30 (6), D30 (8), E31 (6), F#31 (8), G31 (6), A31 (8), B31 (6), C#32 (8), D32 (6), E33 (8), F#33 (6), G33 (8), A33 (6), B33 (8), C#34 (6), 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STRING 'EM UP!

ASK THEM ANYTHING,
WIN A PRIZE. GOT THAT?

JOHN 5

WILL YOUR FAVOURITE
GOTH COWPOKE RECORD
A SERIES OF LESSONS
FOR TG OR WOULD HE
RATHER STAY AT HOME
DOING THE DUSTING
WHILE HIS PORN STAR
WIFE SNOOZES IN THE
PLUSH BOUDOIR?

WORDS: STEPHEN LAWSON
PICTURES: NEIL ZLOZOWER



COMING SOON

CRADLE OF FILTH, MOTÖRHEAD, MARK TREMONTI, THE KOOKS

Email your questions for the above axe merchants to stringemup@futurenet.co.uk. Please ensure you include your full name and postal address. If your question is published, we'll send you a set of D'Addario EXL110 strings and a Planet Waves Pro-Winder for winding and snipping your new strings.



STRING 'EM UP!

In association with

D'Addario
the Player's Choice

PLANET WAVES
MUSIC UTILITY COMPANY

If we were being completely honest, *Total Guitar* has a soft spot for guitarist John 5 (or John Lowery, as he's known *sans* face paint). Anyone who can survive the madness of Marilyn Manson's world of the bizarre, wed a beautiful porn star and play with shred skills we would gnaw our right arm off for is A-OK in our book! Having not long ago released his second collection of guitar instrumental tracks, followed by his blazing guitar work as part of Rob Zombie's band on the album *Educated Horses*, TG decided it was high time you lot had the opportunity to ask him anything you like. Yes, anything! Cue questions about redundant male flesh, make-up tips and hot country-metal guitar...

How tough was it to make the decision to leave Marilyn Manson and start your own solo career?

Misanthropy, TG forum

"It was pretty tough because you can get really used to something – you know, certain people and certain things – and if things are really going well and you get a regular paycheck and all that stuff... All these things are always done for you, so it was tough to go into the unknown, especially doing instrumental music and things like that which I had never done before. It was definitely a big chance and a big risk, but I'm so happy because I've never worked and done so much in such a short amount of time. I mean, I have recorded two instrumental records, I've done a record with Rob Zombie, I wrote a song with [KISS'] Paul Stanley [*Where Angels Dare*, from Stanley's 2005 solo album *Live To Win*] and a song for Meat Loaf's new record [*The Monster Is Loose*, from *Bat Out Of Hell III*]. So, I can't complain at all really."

Can you record a series of Video Lessons for Total Guitar?

Bob 10, Essex

"Oh, of course. I don't know why I'm not doing that! I would love to do, like, a lick a month. 'Cos that's what I do: I just sit around and play so much, making up new licks to

incorporate into my playing and stuff." [Look out for John's Video Lessons, coming soon in TG!]

What was the weirdest thing you ever saw Marilyn Manson do during your time in the band?

Jason, Northampton

"Um, the weirdest thing? I don't know, we would have these parties for girls to get on the bus, because a lot of girls wanted to get on the bus, so what we would do is try to come up with creative ways to see who got on. We would have these enema parties; see who could hold it the longest and whoever did got to come on the bus. Nice girls – take 'em home to mom!"

What was the inspiration for the track Perineum off your latest album Songs For Sanity, and what kind of research went into that track?

Crossfire, TG Forum

"All my instrumentals take a long time and I want to make sure that they're right and that they're perfect. That's a song that Steve Vai played on and I wanted to make it just right for guitar players, 'cos I make these songs for guitar players and musicians, but a lot of other people like them too. Steve Vai came in and put his flavour on it and really tied it all together."

TG: But what was the idea behind the title of that track?

"I just thought it was a really cool title. You know what it means? A lot of people don't know what it actually means..."

TG: It's the piece of skin between a chap's wedding tackle and, er, waste disposal unit, right?

"That's right!"

What the hell were you thinking when you designed the headstock of your otherwise marvelous signature Telecaster?

Frankus, TG Forum

"I wanted something a little out of the ordinary because Telecaster headstocks haven't changed in 50 years or so. I have that little curve out, where it's kind of sanded out so that you can bend behind the

nut more easily. My headstock was based on the headstock on early Fender 12-string guitars in the 1960s, and also Fender had this guitar out called the Maverick that had the same kind of headstock, so I just took those two ideas and melded them together and made this weird looking thing. It sticks out, you know? If someone has a bunch of Les Pauls lined up or a bunch of Fender Strats or Teles, they all look the same except for colour, but then you have this little difference and your eye will always be drawn to that one. I'm so honoured to just be in that family of Telecasters and the family of Fender, because I'm such a huge Fender guitar fan. I have so many Telecasters at home..."


You're famous for your dedication to the instrument and once said that you even took your guitar tech with you on your honeymoon. Is this true?

Guitar Slinger, London

[Laughs] "Actually no, but I did take my guitar and practice amp. The guitar tech thing was just a joke. Did my wife mind me taking my guitar along? A little bit, yeah, 'cos I sure do play a lot. I would kind of wait till she went to bed then I'd just practise. I love it; it will always go with me. Even when I travel I always have a guitar with me. I was on a private jet recently with Slash, Tommy Lee, Scott Ian and Rob Zombie, and everyone put their bags on the plane, but I had my guitar right with me. I can't let it go! When I don't play guitar I'm a little weird; I get cranky. The reason I practise so often is to occupy my mind. That's why I like to learn as much as I can because it occupies my brain. When I don't play I usually clean – I know, it sounds stupid. I'll clean around the house and I clean my guitars and... I'll just clean. It's really strange. I don't know why I do it, but I do. It's just something that kinda keeps me in check. If I break a string or something, I'm like, 'Oh jeez, what am I gonna do now?!'"

What's it like being married to a porn star? Has she ever





John 5: guitar
playin' so hot it'll
blow your frickin'
eyebrow clean off!

"When I was young I saw this seven-year-old kid, but he was really old. I dunno if he had defective jeans, but it frightened me. I thought it would be a good album cover [*Vertigo*]" —John 5

➔ 'brought her work home with her,' if you see what I mean?
Kikung, Estonia
 "Um, you know, it doesn't suck! Let's just keep it at that."

According to your MySpace site, you've worked with KD Lang, Avril Lavigne and Salt and Pepper. Have you ever felt embarrassed about any of the sessions you have played on?

Ian, Cardiff
 "No, because I'm a fan of songs and music, and they don't all have to have black leather on and you don't always have to mosh at their concerts. I just love music. I'm a fan of great songs and great music, and I think that's what we're all here for. We might all love Metallica or Megadeth or The Rolling Stones, but I just love music. It's just like if you use the same kind of food all the time – it's fun to have a little variation. If you eat pizza everyday, you're going to want to have a hamburger occasionally. It's good to mix it up a little."

I'm struggling to figure out whether music is the best place for me. I love playing guitar more than anything in the world. However, I don't think I'm a good enough player, besides which, I don't think there's any room for a serious female guitar player in a male-dominated metal world. What advice can you give?

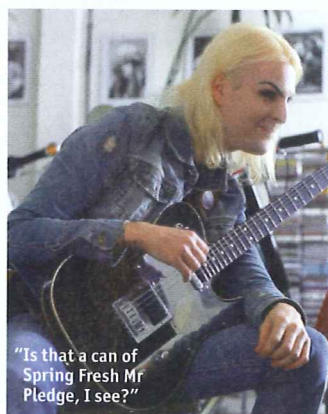
Vittu, Florida, USA
 "I would say you've answered your first question yourself: you love music and it's so important to you. That's what I think is most important: it's inside you, you said it yourself. That's how I was and it took me a long, long time and a lot of practice and a lot of dedication, but I loved it so much. You're telling me it's inside you and I think that, of course, the world is waiting for a girl guitar player because there are so very few. We need more of you! I think it's an advantage if you're a girl because nine out of 10 guitar players are men, so I welcome it and I wish you all the luck. Don't give up because if you give up, some other girl's gonna do it instead."

I would like to learn some country guitar techniques. Where should I start?

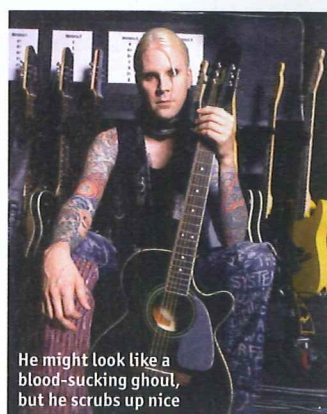
Lynn, Perth, Scotland
 "I would say you should start with some beginner instructional videos. That's how I did it when I started out. I was very inspired at a young age and I would get these tapes, but you can get DVDs now. Start slowly, with baby steps. That's exactly what I did. If you're playing rock guitar, I wouldn't start with finger picking. I would start with string bends and then move to the



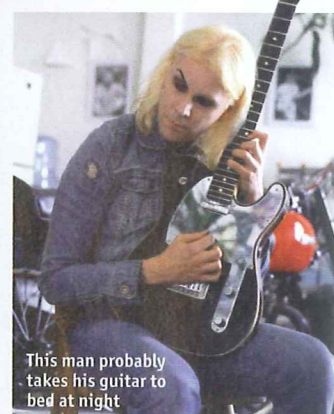
Fender axes and Mac slap: "It's hard out there for a pimp!"



"Is that a can of Spring Fresh Mr Pledge, I see?"



He might look like a blood-sucking ghoul, but he scrubs up nice



This man probably takes his guitar to bed at night

"When I don't play guitar I clean – I know it sounds stupid, but I'll clean the house, my guitars... it kinda keeps me in check" – John 5

fingerpicking thing. Just take your time. Practise, practise, practise and it will come."

Country music is just for sad old farts. Discuss.

Johnny C, London
 "Well, it doesn't matter how old you are. I enjoy country music and I enjoy playing it 'cos I enjoy how the guitar works within country music, and it doesn't matter if you're young or old, people all over the world still love country music. And if it's for sad old farts then, well... Country is our highest selling type of music, you know? It's much bigger than rock music, so there must be either a lot of old people

out there or your information might be incorrect."

What was the idea behind your creepy first album cover [Vertigo] with you and those children?

Peter, Sunderland
 "When I was at school I saw this seven-year-old kid, but he was really old. I dunno if he had defective genes or something, but it stuck in my head and frightened me. I thought what a cool looking band it would be if I had this young boy and this young girl holding the bass and the drum set. It's kind of a childhood thing that scared me."

I like wearing make-up, but

my eyeliner always runs and my lipstick comes off really easily. What products would you recommend, or do you have any application tips?

Bob, Wigan
 "I would definitely say a waterproof Mac [eyeliner]. That's the brand of the product – Mac cosmetics [available from Boots – TG Fashion Ed.]. When I'm onstage in between songs, when Rob is talking, I always run off and just touch it up then. It's hard out there for a pimp!"

If you had to give up sex or music, which would you choose?

Jenna, Essex
 "Sex."

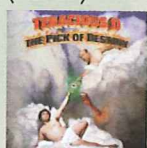
ALBUMS

THIS MONTH'S RELEASES... REVIEWED BY GUITARISTS



ALBUM OF THE MONTH

TENACIOUS D *The Pick Of Destiny* (Columbia)



Who they?

WE are a unique, gestalt entity made up of two hard rockin' amigos who travel by the

names of Kage and Jables. We are buddies with the great Dave Grohl, who shagged the drums stoopid on our eponymous debut, as well as on this one. We rock harder than any band we've ever heard with just acoustics and you may have seen us on the cover of the very mag you are now reading, as we have assumed totalitarian control and castrated Stephen Lawson.

Any good? If you thought our debut album was a fluke, think again, Broseph! We have taken five whole years, and we are about to rock your frickin' socks off. We have made a soundtrack to our new motion picture, the AWESOME *Tenacious D And The Pick Of Destiny*, and surpassed all expectations, erased all doubts about whether The D will rock you, sock you, and fuck your anus. Our new album is quite boo-tay-licious. It contains within it songs that you will



remember for all time because... The D... rock.

Must hear: We like all of 'em, of course, but *Master Explorer*, *Beelzeboss*, *Final Showdown*, *Kickapoo*... these are all classic rock songs that will live way past their expiration date. *Way past it.*

Why buy? Because it's easier than downloading. And how else are you gonna hear it?

Jack Black and Kyle Gass
No. 11 D Rating

11

FOR FANS OF:

Spinal Tap, Queen, Led Zeppelin

ALSO TRY:

Tenacious D
Tenacious D

9

OASIS

Stop The Clocks (Big Brother)



Who they?

Mono-browed Mancs who inspired a generation to play the guitar and dig out their old Beatles

albums. *Stop The Clocks* is the 'Best Of' Noel Gallagher said he'd never release.

Any good? This is a songwriting master class with 10 of the 18 tracks lifted from the band's first two offerings, *Definitely Maybe* and *What's The Story Morning Glory*. It's no secret that both the band and their fans consider those albums to be Oasis' finest work. The combination of Noel's writing and Liam's unique vocal delivery is a recipe for success every time.

Must hear: *Supersonic* had us singing along like it was 1994 all over again. *Wonderwall* demonstrates the beautifully simplistic approach of Noel Gallagher, while notable B-side *Half The World Away* (made famous as the theme to TV show

The Royle Family), is also good for a drunken sing-along.

Why buy? Grab your acoustic and try to write a simple song with a great hook and timeless melody. Not easy is it? Well, it is for our Noel.

Martin Hughes

9

TG RATING:

For fans of: The Beatles, Stereophonics, Stone Roses

BRING ME THE HORIZON

Count Your Blessings (Visible Noise)



Who they? As much-touted Best Newcomers at this year's *Kerrang!* Awards, the buzz surrounding this

super-heavy Sheffield fivesome is louder than a colony of irate bald-faced hornets.

Contrary to popular belief and the press release, *not* what the edge of your seat was made for.

Any good? Before we start, we're not denying their shit-kicking ability. Although *Count Your Blessings* is full of recycled riffs, simple scales and the same eeeeevil growls we've been hearing death metal bands doing for the last 20 years, there's still some awesome axe work happening. Yes, it kicks ass, but they need to forge their own identity rather than borrowing so heavily from others. That said, how many truly original metal bands are around at the moment that haven't borrowed from another at some point? BMTH should count their blessings that the metal fraternity haven't yet seen right through them.

Must hear: No song where they finger tap ridiculously out of time - it really isn't their best asset (unfortunately this seems to be quite a few of them). However, songs such as *A Lot Like Vegas* and *Off The Heezay* are so heavy they may crush your earphones.

Why buy? To hear how easy it is to get a band together, play a bunch of heavy songs and be hailed as the saviours of metal. Heck, if these guys can do it, you certainly can.

Nick Cracknell

TG RATING:

For fans of: Arch Enemy, Bleeding Through

6

THE MAGIC NUMBERS

Those The Brokes (Heavenly)



Who they? Brother and sister act Magic Numbers, featuring siblings Romeo and Michelle Stodart (guitar and bass)

and Sean and Angela Gannon (drums and vox), released their self-titled debut album early last year to widespread acclaim. Later they hit the headlines after *Top Of The Pops* host Richard Bacon introduced the band saying they had been put in a "fat melting pot of talent." Portly guitarist Romeo stormed off claiming the comments were "derogatory and unfunny."

Any good? With their syrupy girl-boy vocal harmonies offset by Romeo's often dejected,

lovelorn lyrics, the Numbers create a bittersweet stew that's pleasingly out-of-step with current musical trends. While *Those The Brokes*, like their debut, has much to recommend it, its over-reliance on long, languid ballads in the latter half will stretch the patience of even their most ardent fans.

Must hear: Single *Take A Chance* encapsulates the band's mope-pop appeal, while *Undecided* confirms

Romeo is a hugely, whoops, perhaps we should say extremely,

accomplished writer/guitarist.

Why buy? At 65 minutes this is one beefy, whoops, perhaps we should say weighty, damn! We mean lengthy album. There's some beautiful music here, but instead of unlucky 13, 10 tracks may have been the magic number.

Phil Ascott

TG RATING:

For fans of: The Mamas And The Papas, Gram Parsons with Emmylou Harris, Belle And Sebastian

7

ALBERT HAMMOND JR

Yours To Keep (Rough Trade)



Who he? The Stroke most likely to win a Leo Sayer look-alike competition, mop-topped Albert Hammond Jr has

taken a break from his duties as rhythm guitarist in New York's hippest export to record his debut solo album. While such ventures are usually as welcome as typhoid, his previous track record and family pedigree (father Albert Hammond Snr was a successful singer songwriter) demands we give this the once over.

Any good? Not bad at all, actually. With a supporting cast that includes Sean Lennon, Ben Kweiler, Mooney Suzuki guitarist Sammy James Jr and Strokes singer Julian Casablancas, Hammond has crafted a breezy guitar pop album that's more in debt to The Beatles and The Flaming Lips than Television and The Velvet Underground. Admittedly

he lacks a distinctive voice but, that aside, Hammond's mature songwriting and guitar accompaniment repeatedly impresses.

Must hear: *Back To The 101* will keep Strokes fans happy, though the jaunty pop

SOLO STROKE STEPS UP

of *Call An Ambulance* is more indicative of the album as a whole.

Why buy? *Yours To Keep* proves that – when the main attraction's away – there's certainly pleasure to be had from a solo Stroke while you're waiting.

Phil Ascott

TG RATING:

For fans of: The Strokes, The Beatles, The Flaming Lips

THE DATSUNS

Smoke And Mirrors
(V2)



Who they?

Antipodean rockers from the land that gave us Middle Earth. After having their second album

produced by Led Zep bassist John Paul Jones, the mo-fo's from hell have gone it alone with this self produced follow-up.

Any good? The Datsuns have changed little since their explosive debut album, but punchy riffs and blazing solos are something TG never tires of. Most of the tracks clock in around the three-minute mark and are nearly all as catchy as hell. That said, the lads have pushed the boat out with the epic eight-minute album closer *Too Little Fire*, which, while not coming close to epics such as Jane's Addiction's *Three Days* or any lengthy Zep classic, is still a corker.

Must hear: The raunchy slide licks of *All Aboard* and *Who Are You Stamping Your Foot* For makes damn sure you're hooked from the get go.

Why buy? There are plenty of bands from down under following the trail blazed long ago

RAUNCHY AUSSIE ROCKERS

by AC/DC, but few rock as hard as The Datsuns and *Smoke And Mirrors* shows little sign of this waning.

Joe Barnes

TG RATING:

For fans of: Foo Fighters, Black Rebel Motorcycle Club

+44

When Your Heart Stops Beating
(Interscope)



Who they?

Two thirds of potty-mouthed pop punk fart fanatics Blink-182 (bassist Mark Hoppus and drummer Travis Barker), with live Transplants guitarist Craig Fairbaugh and relative unknown Shane Gallagher comprising the six-string line-up. The band formed after Blink went on an 'indefinite hiatus' in 2005. Third member Tom DeLonge immediately went on to form Angels & Airwaves.

Any good? +44 is an exciting and welcome project that had the potential to be a rapidly compiled scheme to avoid the dole office. Imagine Blink-182 without the cock jokes and ultra-fast three-chord punk. This is a much darker, harder rocking, thought-out affair with stadium filling choruses, accomplished guitar work and lyrical content far deeper than songs about screwing your dog (Blink's *Fuck A Dog* from *Take Off Your Pants And Jacket*, natch).

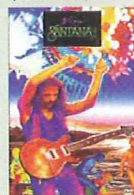
Must hear: The entire record represents a year-and-a-half of hard graft, which the guitar playing reflects valiantly. The title-track has an incredibly catchy chorus with lush twin guitars, but it's *Weatherman* that's the most powerful track on offer here with a guitar and drum crescendo at the

DVD OF THE MONTH

SANTANA

VIVA SANTANA!

(Sony BMG)



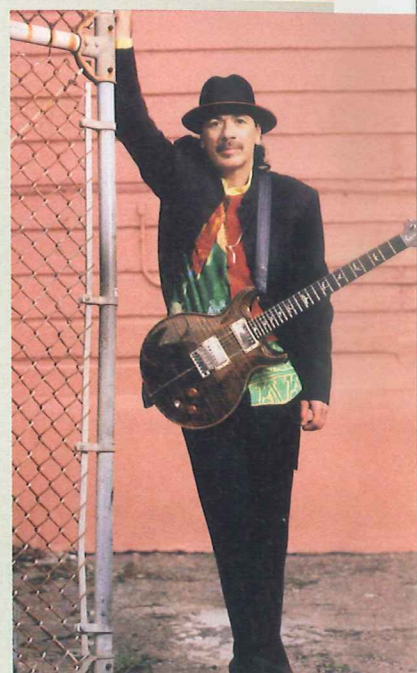
If you're sad old farts like us and remember when Columbia's brilliant *Viva Santana!* compilation came out in 1988, then you're in for a treat

– this DVD is its long awaited visual companion. A retrospective journey through the Latino Legend's early career, from the band's San Francisco roots through to the global stage of the late 1980s, it includes rare performances filmed around the world, scenes from Woodstock in the late 1960s and an intimate interview with Santana himself. A fitting homage to one of rock's truly great guitarists.

Nick Cracknell

TG RATING:

8



close that is bound to become a spine-chilling live staple.

Why buy? Because Tom DeLonge's Angels & Airwaves vanity project brought you out in a cold sweat and you've been pining after Blink-182 ever since they split up.

Chris Barnes

TG RATING:

For fans of: Blink-182, The Cure

8

EVANESCENCE

The Open Door

(Wind-Up Records)



Who they? Multi-platinum sellers fronted by über rock-siren Amy Lee. *The Open Door* is their long-awaited

follow-up to *Fallen*, with ex-Cold guitarist Terry Balsamo joining John LeCompt on guitar duties.

Any good? Musically speaking there's nothing exactly groundbreaking going on here, as *The Open Door* treads a similar path to their debut. But having said that, tracks such as the lead-off single *Call Me When You're Sober*, the awesome *Weight Of The World* and *Like You* showcase Amy

HOW TO BUY: THE BEATLES WORDS: GREG PRATO



MUST OWN

WHITE ALBUM

(1968)

One of rock's first-ever double albums, the *White Album* captures the Fab Four at their songwriting peak. While just

about any other Beatles release could be listed as a 'must own', the *White Album* gets the nod of approval because there's so much diverse material on there, such as *Dear Prudence*, *Blackbird*, *Birthday*, *Yer Blues*, etc. Not to mention one of the punk pre-cursor, *Helter Skelter*, which is up there with The Who's *My Generation* and The Kinks' *You Really Got Me*. A few clunkers are included (*Rocky Raccoon*, *Revolution 9*), but the gems shine bright.

TG RATING:

10

THEN BUY

SGT. PEPPER'S LONELY HEARTS CLUB BAND

(1967)



Sgt. Pepper's signalled The Beatles' transformation from touring band to full-time studio rats. Judging by the likes of *Lucy In The Sky With Diamonds* and *A Day In The Life*, the move paid off.

TG RATING:

9

ABBEY ROAD

(1969)



The last Beatles studio album to be recorded (but released before *Let It Be*), *Abbey Road* featured *Come Together* and *Something*, but it's the multi-song cycle (*Sun King*, *Mean Mr. Mustard*, *Polythene Pam*, etc.) that's the real triumph here.

TG RATING:

9

BE CAREFUL

ANTHOLOGY 1, 2, 3

(1995/96)



Like any 'odds and ends' release of this nature, outtakes and demos are always attractive to hardcore fans but newcomers would be better off sticking to the basics. This three-part Anthology series is no different.

TG RATING:

7

LET IT BE... NAKED

(2003)



Like any 'odds and ends' release of this nature, outtakes and demos are always attractive to hardcore fans but newcomers would be better off sticking to the basics. This three-part Anthology series is no different. This three-part

TG RATING:

5

ALSO AVAILABLE Please Please Me, (1963) 9, Meet the Beatles, (1964) 9, Rubber Soul, (1965) 9, Revolver, (1966) 10, Magical Mystery Tour, (1967) 8, Let It Be, (1970) 9, The Beatles 1 10



MONITOR

→ Lee's excellent vocals and Balsamo and LeCompt's new-found twin guitar attack. With Balsamo's creative background in his ex-band Cold, there's a little more experience and thought going into the songwriting, but occasionally you find yourself crying out for a little more balls. But hey, you don't have to be angry all the time...

Must hear: *Lose Control* is a different twist on the quiet/loud formula, with haunting verses complementing a darker, much more sinister chorus.

Why buy? If you're a fan of the band then you'll love *The Open Door*, but it's going to be interesting to see whether they can actually maintain the momentum of their first album.

Dave Partridge

TG RATING:

For fans of: Lacuna Coil, Nightwish

7

ALICE IN CHAINS

The Essential
(Sony/Legacy)



Who they? Along with Nirvana, Soundgarden and Pearl Jam, Alice In Chains caused a

'changing of the rock music guard' in the early 1990s when grunge took over. Featuring brooding riffmeister Jerry Cantrell on guitar and the late/great Layne Staley on vocals, Alice In Chains penned some of the darkest ditties of all time.

Any good? Indeed. Obviously, Alice in Chains studied the blueprint of fellow Sabbath admirers/Seattle neighbours Soundgarden. But while Soundgarden could get arty, even proggy, at times, Alice kept things deliciously dark and straight-ahead (check out 1992's *Dirt*), and would also detour into acoustic territory from time to time (1994's *Jar Of Flies*).

Must hear: *Man In The Box* was the first grunge track to assault the airwaves (yes, before *Smells Like Teen Spirit*). *Rooster*, a tune about Cantrell's Vietnam vet father, remains chilling all these years later, while *Would?* proved to be a sadly prophetic and cautionary tale of drug abuse.

Why buy? Because Alice in Chains' influence is still felt to this day, as evidenced by such clone acts as Godsmack

THE LAST ALBUM I BOUGHT...

ANDREAS KISSER SEPULTURA



"The last one that caused a great impact on me was *Songs For The Deaf* by Queens Of The Stone Age. I loved the mixture with Dave Grohl on drums and Josh Homme's guitar sound. That album was so well recorded and the songs are so powerful, it's a truly great record."

(who took their name from an Alice song, included here) and Staind, among others. But please, don't hold Alice in Chains responsible for those two bands!

Greg Prato

TG RATING:

For fans of: Soundgarden, Black Sabbath

9

EUROPE

Secret Society
(Sanctuary)



Who they? Forget Backyard Babies and Hardcore Superstars, Europe are Sweden's most successful rock export thanks to their decade-defining hit *The Final Countdown*. The band somewhat died during the shoe-gazing 1990s, but are back after a 2003 reformation.

Any good? From the opening punch of *Love Is Not The Enemy* to the Storm Thorgerson designed sleeve, you realise how much Europe have changed. So much so that you barely recognise Joey Tempest's voice. Gone is the talk of aliens visiting earth; instead we have ominous vocals and rumbling guitar.

Must hear: *The Getaway Plan* bolsters

the new hard-driving Europe, but if it's a darker euphoria you're after then check out *Let The Children Play*.

Why buy? You support bands whose names fly the flag for our continent. Or maybe you're ready for a grown up – albeit generic – version of these 1980s synth heroes. Just don't expect *The Final Countdown Part Two*...

Gary Sutherland

TG RATING:

For fans of: Gotthard, Audioslave

6

KILLSWITCH ENGAGE

As Daylight Dies
(Roadrunner)



Who they? Grammy-nominated kings of American metalcore, figureheaded by the talented multi-instrumentalist, producer and all round lig Adam Dutkiewicz. *As Daylight Dies* is Killswitch Engage's fourth full-length record and the follow-up to their 2004 breakthrough *The End Of Heartache*. Dutkiewicz produces... once again.

Any good? The twin guitar pummel of Adam D and Joel Stroetzel is like a sonic projectile hurling riffs, harmony attacks and Wylde squeals. Purists argue that Killswitch haven't delivered since former vocalist Jesse Leach left after 2002's *Alive Or Just Breathing* and was replaced by Howard Jones, but while they continue to churn out classic riffs and still keep their dignity, who really gives a fuck?

Must hear: For some reason the album sounds a lot muddier than *Heartache*, perhaps because D has taken on mixing as well as production duties. But nothing can extinguish riffs like those on *This Is Absolution* and *The Arms Of Sorrow*.

Why buy? Think Trivium write great riffs? Y'all ain't heard nothing til you check these guys out. Killswitch have the Midas touch and this is pure gold.

Nick Cracknell

TG RATING:

For fans of: Unearth, Metallica, Shadows Fall

9

BEST OF THE REST

NAPALM DEATH

Smear Campaign

(Century Media)

Amiable Brummies and kings of the three-second-song, Napalm Death continue to fly the flag for extreme thrash metal. *Smear Campaign* is their 14th release in two decades and they're still more brutal than a weekend at Camp Guantanamo. (DP)

TG RATING:

For fans of: Exodus, Deicide

7

DAMIEN RICE

9

(14th Floor records)

Ireland's beloved troubadour Damien Rice is back with the follow-up to his mega-selling debut album *O*. Opener *9 Crimes* is a beautiful, melancholic piece featuring the sublime vocals of Lisa Hannigan, while *Me, My Yoke And I* is a rather intense masterpiece created by using vocal distortion reminiscent of Rice's now classic festival performances. (JU)

TG RATING:

For fans of: Jack Johnson, John Butler

8

THE LONG BLONDES

Someone To Drive You Home

(Rough Trade)

Having been proclaimed as 'The Best Unsigned in Britain' by everyone from *The Guardian* and *NME* to fashion mag *Vogue*, sexy Sheffield five-piece The Long Blondes eventually inked a deal with Rough Trade in April of this year. The self-styled 'glamour punk' of their debut, *Someone To Drive You Home*, marries a rather Pulp-esque kitchen sink melodrama to buzzing Blondie-inspired new wave guitar with suitably sparkling results. (PA)

TG RATING:

For fans of: Blondie, Franz Ferdinand

8

CHRIS REA

The Road To Hell And Back Again
(Live 2006)

(Polydor)

From the velvet vocal tones found on opening gambit *Jazze Blue*; the sublime *Head Out On The Highway* and sparkling mellowness of *Julia* through to the infamous guitar riff on *The Road To Hell*, this double live CD is testament to just how much Chris Rea's music has shaped our current generation of artists including Tunng and Ryan Adams. (CD)

TG RATING:

For fans of: Chris Isaak, Ryan Adams, Nick Cave

8

NEXT MONTH

★★★★★★★★★★★★

THE 50 BEST GUITAR ALBUMS OF THE YEAR!

★★★★★★★★★★★★

THE BEST GUITAR ALBUMS OF THE PAST THREE MONTHS



MY CHEMICAL ROMANCE

The Black Parade (Wamer)

"Monstrous metal riffs, piano ballads, raw punk, pumping polka. Liza Minelli... a walk on the dark side you will want to take again and again."

TG RATING:

9



THE KILLERS

Sam's Town (Vertigo)

"There's an evenness and sense of emotional depth to the songwriting here that elevates *Sam's Town* above its impressive predecessor."

TG RATING:

8



LAMB OF GOD

Sacramento (Epic)

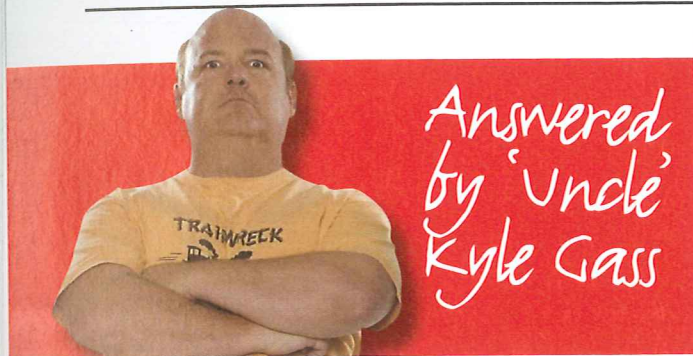
"The riffs hit you thicker and faster than oily bullets; these guys have got more chops than a butcher's dog. You owe yourself some decent metal."

TG RATING:

8

LETTERS

Write to:
The Editor, *Total Guitar*,
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www.totalguitar.co.uk



Answered
by 'Uncle'
Kyle Gass

LEFT OUT IN THE COLD

I am a left-handed guitarist who is currently looking for a new guitar. Now, I'm sure you know, just as I do, that the line of left-handed guitars on the market is pitiful to say the least, but even I was surprised when I asked in a guitar shop how much a Tony Iommi Signature would be, only to be informed, "It doesn't come in left-handed." Am I the only one who thinks it's stupid that one of the most renowned guitarists on earth couldn't go into a guitar shop and play his own signature guitar?

Neill Gavin, Dublin

"No you're not crazy - just string a guitar upside down. That's what jimi did."

ANTI-ROCK MONSTER!

In retaliation to the letter by Sam in issue 153, I understand where he's coming from with the amount of metal in TG, but I think he's made a serious error in judgment concerning his style of music. He claims that indie can be fun. That may have been true when indie first started, but after the millionth indie clone came along, not only has that ship sailed, but it has been eaten up by the gross green monster that is the anti-rock world. One indie song is barely discernable from the next. Sam, try listening to some System Of A Down, which should be light enough for your rock palate, or go classic with Hendrix or Cobain. But, for the love of God, stop worshipping the media factory that is indie rock. Personally, I'd love to see some older Chili's tracks or some P-Funk or even a little more Nirvana in TG. Before you think I must be an oldie, don't man, because I'm 16. Seriously, TG and Sam, don't neglect your classics.

Richard Lewis, via e-mail

"Your thoughts are as convoluted as your letter, Richard. All forms of music are valid and everyone should try to listen with an open mind and an open ear."

WACKO ON A 'JACKSO'

During lunchtime at school one day I was passing the music room when I looked in the window and saw my music teacher, Mr Joy, taking a Jackson CBS Flying V out of its case. I couldn't believe my eyes, but then he put on

SOUND BITES

ELSEWHERE IN THE TG MAILBOX...

Sadly, KG was too busy eating schmitzel and doing cock push-ups to answer your Soundbites, so TG will just need to answer your quick questions as usual...

Jamie left a post on TG's MySpace (www.myspace.com/totalguitar) asking, "Would I seem a twat for asking for some Nick Drake stuff in the near future, or perhaps some Neil Young? My fingers need a rest from shredding. I'm gonna miss Paul Gilbert's School of Shred, though." The answer is no, Jamie. On those rare occasions when we switch off our stacks and seek solace in the gentler sounds of our acoustic-wielding chums, it's often to Brothers Drake and Young we turn. *Cello Song*'s quite good, isn't it? Frank Molotov claims he would "take a shot in the mouth from ALL of TG if you tab *Detroit Rock City* by KISS. (I wouldn't really, but please tab it anyway.) Yeah, and a piece on talking guitars a la *Yankee Rose*." We are planning some KISS tab soon, and maybe even a feature on everyone's favourite make-up wearing rock gods, so keep your eyes peeled. Richard Head emailed to complain that all TG seems to feature is metal. Well, we hope you enjoy this month's edition featuring an acoustic-based comedy rock duo, arguably the greatest indie rock 'n' roll band of the moment, and a look at an album that defined 70s rock guitar. Oh, and a String 'Em Up with a Tele-totin', country pickin' shred loon with no eyebrows...

STAR LETTER VAGUELY LITERATE? MILDLY AMUSING? WIN AN SFX-01

"I DO HAVE A VAGINA!"

I find it fucking hilarious when lads try to look hardcore while wearing more eye shadow than lonely old ladies on a Friday night in the pub. The fact of the matter is, if you're in TG you are there because you are skilled, not 'cos you're pretty (although Zakk Wylde's hair is gloriously wavy). Synyster Gates is a legendary guitarist, but was that mo-fo wearing lip gloss on the cover of issue 152? What the hell?! Syn, you're there because we wanna learn more about how you got to be a great musician, not because we wanna learn how to apply too much eye shadow. The only thing more

hilarious than lads in make-up are those arseways, slanty emo fringes. I'm looking at you, Aiden! [Shakes fist.]

Ladies shouldn't have to make themselves up like crazy, either. A little goes a long way and, all right, I admit I do occasionally wear eye make-up. But then, I do have a vagina. What excuse do male posers have? Where does The D stand on this highly contentious issue?

Jenny, Dublin

KG replies: Well, rock 'n' roll almost rhymes with rebellion. Make-up on men is most definitely wrong, and therefore is actually right in rock 'n' roll."

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a CD and a backing track came on: Trivium's *A Gunshot To The Head Of Trepidation* on the TG CD! I stood outside in shock as he blazed through the rhythm parts, but then he got to the solo and I thought to myself, surely he can't play it? I mean, alternatively picked sextuplets at around 120bpm? But he did! He ripped through the opening sweeped arpeggio as good as Corey and Matt. I was stunned. My music teacher had just shredded on a Jackson Flying V. My friends didn't seem so amazed as they're all into football. Anyway, I asked Mr Joy how he learned to play like that and he said "practice." I told him how nice his guitar is and he said, "Thanks, I call it Michael after Michael Jackson!"

Niall Ferris, Co Kerry, Ireland

"You had me up until the guitar was called Michael after Michael Jackson, then it just got too weird."

CHEMICAL WARFARE

I don't care what anyone else says, I would like

to congratulate *Total Guitar* for having the balls to put My Chemical Romance on the cover of your November issue. It was so refreshing to see someone a bit more cerebral than your average rocker or metal-head on the cover of TG. For years I was slagged off by the chavs at my old school, called 'an emo' and shoved around. Now I'm at uni studying music and where are they? Still wasting their time and starting fights outside the local Co-Op, probably.

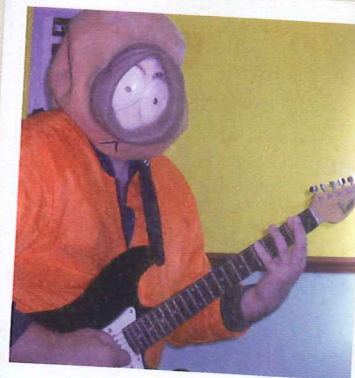
Bands like My Chemical Romance mean a lot to fellas like me. It might sound cheesy to you, but when listening to their music you get the impression that they really do feel your pain. It got me through the tough days at school, that's for sure. It's natural that a group like MCR should progress beyond any scene they're dumped in by the press, and *The Black Parade* album is ambitious and bold enough to do just that for Gerard and the boys. Gotta say, stunning guitar work, too. That No 1 chart slot was thoroughly deserved!

Neil Ward, Perth

HOT SHOTS SEND US YOUR PICS AND WIN A CROWD OF ADORING FANS!

Email your shots to totalguitar@futurenet.co.uk along with your full name and address. The best each month will win one of these crowd scenes, courtesy of redhotrockshop.com. Each scene is 6x4ft in size (comprising three posters) and features the huge crowd at Download 2005. Stick it up on your wall and pretend to be a rock god!

Win this crowd then install it in your bedroom!



THIS MONTH'S WINNER...
Nick 'Kenny' Houghton, Devon

With some difficulty, Kyle Gass, portlier of the portly acoustic duo Tenacious D, self-styled Greatest Band of All Time, leans forward to adjust his socks. They are actually wedged into his flip-flops and make his feet look like white furry claws. The task completed, he reclines regally on a chaise longue and manoeuvres his frame into a position not unlike that of a Roman emperor.

"Dude, whatcha got there?" he pants, pointing to our copy of TG154. "Is Dave Mustaine getting back with Metallica? Wow, that would be awes..." something hits him and he cleaves off his own sentence before gesturing to a waitress: "Um, can I get a skinny latte over here?"

Behind us a toilet flushes and his partner-in-crime, Jack Black, emerges into the bar area with a rococo sweep. "Don't go in there for a while, dude," he warns TG. "It ain't safe."

The D, as they call themselves, are about to scale the peak of a quite remarkable history. Since forming in Kyle Gass' LA studio apartment in 1994, they've had their own TV show on HBO, nearly rocked the world to death with their first album (2001's self-titled *Tenacious D*), and toured the globe. In between, as The D got bigger, Jack Black has become one of the hottest comic properties in Hollywood, starring in box-office hits *School Of Rock*, *King Kong* and this year's *Nacho Libre*, as well as taking cameo roles in slapstick masterpieces like *High Fidelity* and *Anchorman* alongside Will Ferrell.

Now The D are getting set to release their very own life story on film, and with it an accompanying soundtrack that will once and for all silence the critics who say they are a novelty act, a flash in the pan, even one-hit-wonders.

Set for release on 17 November, *The Pick Of Destiny* is the (partly-true) story

of Tenacious D's quest to become the greatest band ever. To achieve their goal they need to write the greatest song ever, and to do this they need to track down the very plectrum that guitar gods like Eddie Van Halen and Angus Young used to write their greatest hits – *The Pick Of Destiny*. Foo Fighters mastermind Dave Grohl reprises his role as The Demon, last seen in the music video for *Tribute*, and the film also sees cameos from Meat Loaf as Jack Black's dad and Ben Stiller as Guitar Shop Guy.

But, in order for the film to work, the titans of rock had to give rise to the mother of all soundtracks, an album that would become the center of the sonic solar system... the album that is *The Pick Of Destiny*.

Not only did TG have the unparalleled honour of attending the first ever screening of *The Pick Of Destiny* in New York, but we also had the privilege of hearing unmixed tracks from the soundtrack on Black's iPod, confirming that The D have *once again* achieved the greatest album of all time. A history-making, world-shaking soundtrack that will rock your very soul. From the get-go, The D have taken their tried and tested formula of mixing riff-rockers like *Master Explorer* and first single *The Pick Of Destiny* in and around acoustic masterpieces like *Kickapoo* and *Classico*. Released on 13 November, the soundtrack, also called *The Pick Of Destiny*, precedes the UK release of the movie and a full UK tour by just a few days.

In short, Tenacious D are going to be everywhere you look for the foreseeable months. With that in mind, *Total Guitar* tracked them down to their secret hideout in New York and demanded the full story behind the album, the film, and why they rock so hard with just acoustic guitars. Expect nothing but hell-raising rocking...

WORDS: NICK CRACKNELL

TITANS OF FOLK METAL,
AMBASSADORS OF
ACOUSTIC ROCK, NOW
SLAYERS OF THE SILVER
SCREEN... YOUR GUEST
EDITORS ARE BACK WITH A
NEW ALBUM AND FILM THAT
WILL "ROCK YOU IN HALF..."

TENACIOUS D



Where did you hear that, dude?"

There's a part on the last album where I'm playing a picking part and our producer said I played it with more sloppiness and Kyle plays it with more preciseness, but we went with the sloppier part. It was more rocking."

JB: “I appreciate why he thinks that. Because, yeah, he’s right. Sometimes I have the flavour. [To TG] Were you about to hit pause or rewind there? You seemed like you were about to sabotage this interview... this is very important stuff, Broseph!”

"Kyle is a better guitar player than me in virtually all aspects... except my fierceness of strum" — Jack Black

JB: "Not really, no. I'm pretty meat-and-potatoes. Like a caveman. I did practise a lot for *School Of Rock*. I did quite a bit of writing for it, too. Some of those little nuggets of songs in there I wrote. But I am not as good as I seem to be. Don't look too close at my fingers."

JB: “I tried to explain that to Liam [Lynch, director/co-writer *The Pick Of Destiny*] while we were working with him on other shit before the movie. He was doing our On The Road documentary, and all of a sudden he had a hit single on the radio, everywhere, out of nowhere. I was like, ‘Whoa, what the hell?!’ He didn’t even have a record deal, he just started playing it on the Internet. And it totally surpassed The D in that we’ve never had a hit radio single, so I was like





The D set the stage alight in the film's climactic Battle Of The Bands scene



THE STORY BEHIND TRIBUTE

THE BEST SONG EVER, OR JUST A STAIRWAY RIP-OFF?

The D first played their most famous song, *Tribute* (or to use its full title, *A Tribute To The Best Song In The World*) at their first ever gig at Al's Bar in downtown Los Angeles in 1994. The song tells the story of how Jack Black and Kage meet a Demon who threatened to eat their souls unless they played him the best song in the world. So the story goes, they improvised a song on the spot, which just happened to be the greatest ever written.

But in their euphoria they forgot the tune and so later penned a tribute to it, which unfortunately sounded nothing like the original.

Tribute has become a source of controversy for the band because of its likeness to Led Zeppelin's *Stairway To Heaven*. When playing *Tribute* live on their HBO TV series, *The D* even inserted excerpts from *Stairway*, which fans assumed they were alluding to as the 'greatest song ever written'.

"We had a part in there when we did words over the classic *Stairway* riff," says KG, "but then we didn't want people to think, 'Oh, that is the greatest song in the world' because that wasn't the point."

"It wasn't that we saw the devil and then quickly had to play *Stairway* to save our lives, no." Says Jack. "The point is that we improvised a song that, luckily, was the best song ever written. But *Tribute* wasn't it. That song surfaces in the movie when we face down with the devil. Be warned, it sounds nothing like *Tribute*. That's a tribute."

Well, that's cleared that up then...

"Fuck you, Liam – you work for us!" And he was getting ready to go and play the song live with Dave Grohl for 100,000 people or something. I said, 'Dude, one word of advice: stare into the eyes of one audience member,' and he was like, 'Yeah, uh-huh, I got it, Jack. Whatever!' He didn't even wanna hear my shitty advice, man! He didn't need it."

How do you even try to pick out one person when you're playing to a crowd of 15,000 people?

KG: "You go for someone in the front row. And when those fine females are there, well, it's hard not to catch their eye."

JB: "Sometimes that completely throws me off, though. If I'm looking into the eyes of someone too hot, suddenly I get nervous. But it works both ways. Sometimes if you find a person who doesn't seem that into it, you have to try and force 'em over to the other side."

Jack, can you tell us more about this new signature acoustic that appears in *The Pick Of Destiny*?

JB: "The Farrington? Yeah, Andy Farrington made that. I needed a special guitar for the movie, and for a certain scene that has a lot of significance. It symbolises the friendship between Kyle and JB, and also all the rock power of an acoustic guitar, which is the strange magic behind The D. It's that we rock so hard with only acoustics. So we wanted a guitar that would look metal, but still be an acoustic, and they don't really exist. So I went to Farrington, who's one of the great luthiers..."

KG: "Wait, is it luthier?"

JB: "I like to say 'lütier,' with a silent 'h.'"

KG: "Well, then I'm gonna just say you're snootier."

JB: "Whatever. He's one of the great luthiers of all time. You know whose fuckin' guitar he made? He made a guitar for Kurt Cobain, man."

The Fender Jagstang?

JB: "Jagstone?"

No, it's called Jag-stang. It's a cross between a Fender Jaguar

and a Fender Mustang...

JB: "You know, I think it was. But he also made fuckin' Johnny Cash's Black Beauty. So I sat down with him and went through a bunch of specifications. I did some sketches and he did some sketches and we talked about it at length, and at the last minute I swooped in and said, 'Dude, we need the guitar in three days. Do you have time?' And we needed these inlays all the way up the neck. But he said no problem, and he fuckin' whipped them out, off the tip of his dick."

Kyle, what guitars do you play on the new album?

KG: "You know what, I kinda switched over to a lot more Gibsons. I felt like every day one was sounding a little better. So I was playing a Taylor and a Gibson. I didn't play that much electric, but I played a Gibson SG, which is actually pretty cool looking. I might bring that one out on tour."

JB: "What did Shreddy play?"

KG: "Shreddy played a lot of Les Paul and an SG, too."

Who's Shreddy?

KG: "Our friend Shreddy is responsible for some of the electric guitar. His name is actually John Konesky, but we call him John Bartholomew Shredman. He hates it when you call him Shreddy, but now he can't shake it."

JB: "He can't shake the Shred, but why would you hate being called Shreddy? It's like saying 'Hey, my name's *Awesome*.' [He breathes deeply] You know, throughout The D's history it has always been that I have a guitar and Kyle has a guitar, but Kyle's always like, 'Hmmm, let me see your guitar Jables... yeah, uh-huh, this one's better. I'm gonna play this one.' And then I end up playing his shitty one. He thinks because he is the lead guitar player he should have a better guitar."

KG: "Yes."

JB: "And literally, we've gone through, like, 10 different guitars and to this day, every time I get a new guitar he'll say, 'Oh, uh, lemme see that guitar a second...' Kyle has no excuses anymore. He's got tons of money. He can get his own fuckin' guitars."



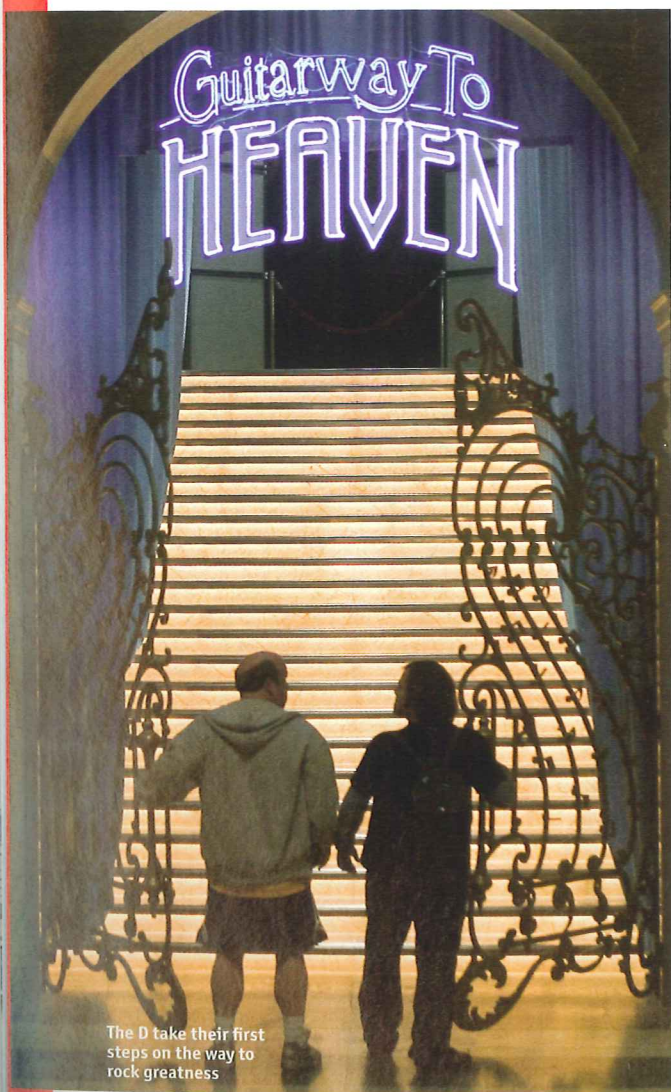
→ **KG:** "He got given this [Gibson] J-45..."
JB: "I found a J-45, Kyle, it was not given to me. I went out and fuckin' hunted it down. You know where I got it? From the folks down at [LA guitar store] Truetone. I Truetoned it. Actually, did I get it from Truetone?"
KG: "You didn't get it from the guy?"
JB: "No, I did *not* get it from the guy. Not the J-45. Anyway, I bought the perfect guitar, so now Kyle wants that one. But this is where it ends."
KG: "Ha, ha!"
JB: "Kyle is actually friends with the president of Gibson Guitar. Go get your own goddamn Gibson guitar, Kage."

Surely they'll make one for you, Kyle?

KG: "You'd think. You would think."
JB: "You should take them that Dove they gave you and make them customise it. Get 'em to custom make a 'D Dove'."
KG: "It's a nice guitar, but it has the ugliest pick guard I've ever seen. I immediately took it off and put a normal one on and I like it a lot better now."

You could get them to make a pick guard in the shape of your body...

KG: "Man, *that* would be good."
JB: "The shape of your body? A pick guard in the shape of your body? That would look pretty... hot."



The D take their first steps on the way to rock greatness

So how much does *The Pick Of Destiny* rock?

KG: "I'd say it rocks harder than the first."
JB: "We fuckin' stacked the deck with rockers. It starts off with a very powerful jam. There's a few powerful ones in the middle and it ends with the most powerful."

Is it different because it's a movie soundtrack, not an actual album, so to speak?

KG: "Yes, because a lot of times the movie narrative had needs. The movie came first and the songs after. There were lots of songs by assignment – we need a tender friendship song here, a rockin' song there, et cetera. Most times

"I wouldn't be surprised if you didn't like our movie at first. It's like Gorgonzola – stinky but delicious" – Kyle Gass

the music or riffs will come first and the words after. There are a lot more riffs on this album, and some of the guitar has a 1970s rock vibe thing."

JB: "But the mix is ongoing."
KG: "We used a lot of old Marshall stuff, so it probably has a classic rock sound."

How does the film differ from the HBO series you did?

JB: "The film is an origin episode, whereas the series started off in the middle of our friendship – you didn't see how we formed. The movie goes back to the beginning. It's all about the formation of The D and our first quest to become the greatest band of all time."
KG: "It's the funniest movie on paper that I've ever read. It starts off with how The D was formed, then goes into a quest for a magical pick that will help us rock like the rock gods we admire. It's a zillion laughs. You remember how *Star Wars* started in the middle? This is like that. We're going backwards to *Episode One*."
JB: "*Episode One* was not a good movie, so that's a bad example. But it took years of figuring out the simple thing: 'Wait, we should make a biography of how we started – start at the beginning!' It took years to come to that simple conclusion."

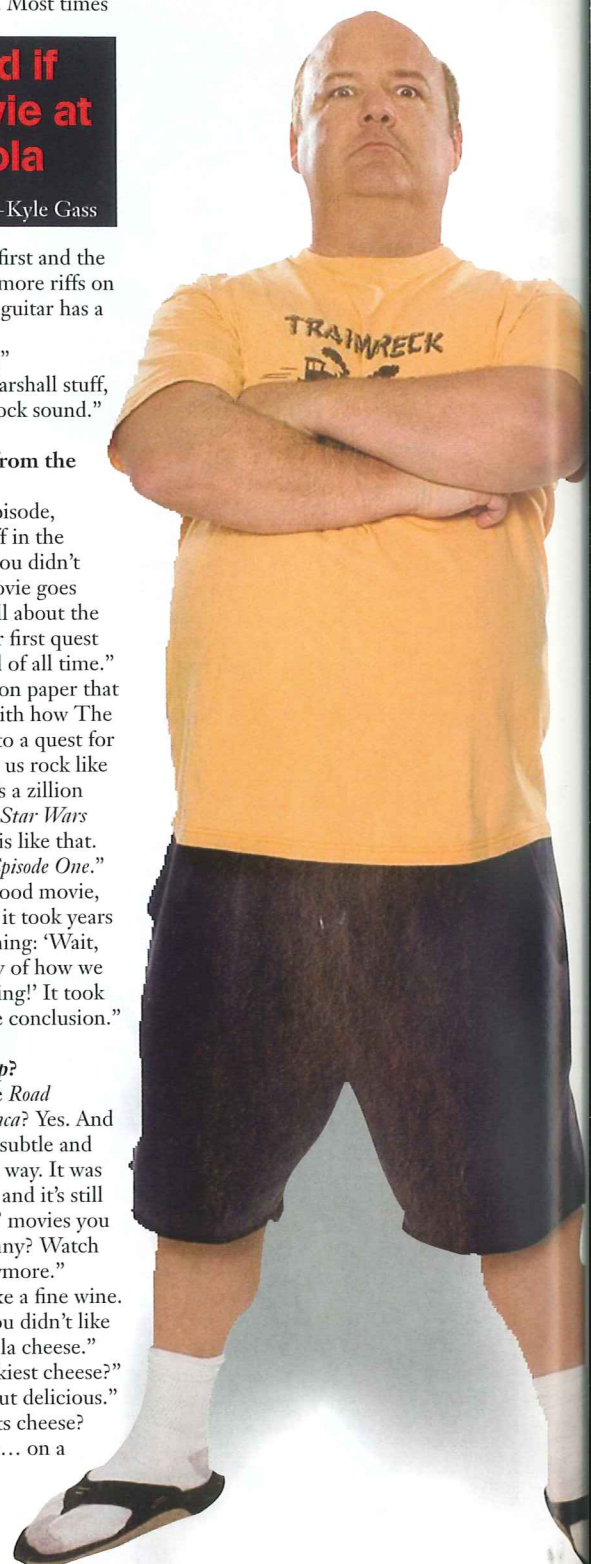
Is it better than *Spinal Tap*?

JB: "That's like asking is the *Road Warrior* better than *Casablanca*? Yes. And no. *Spinal Tap* is great, very subtle and hilarious in a very advanced way. It was so fuckin' ahead of its time, and it's still funny today. A lot of fuckin' movies you thought were incredibly funny? Watch 'em again – not so funny anymore."
KG: "I think ours will age like a fine wine. I wouldn't be surprised if you didn't like it at first. It's like Gorgonzola cheese."
JB: "Is Gorgonzola the stinkiest cheese?"
KG: "This movie is stinky, but delicious."
JB: "What about warm goats cheese? That smells like fuckin' feet... on a Sunday afternoon."
KG: "Mmmmmmm." ■

THE 10 COMMANDMENTS OF 'THE D'

LIVE YOUR LIFE BY THIS SIMPLE SET OF RULES AND YOU WILL ACHIEVE TRUE ROCKNESS FOR THE REST OF YOUR DAYS...

1. NEVER STOP ROCKING
2. LEGALIZE ALL DRUGS
3. QUIT YOUR DAY JOB
4. ALL RELIGION SHOULD BE TAXED
5. CUT DOWN ON CARBOHYDRATES
6. FUCK HER GENTLY
7. NEVER BELIEVE WHAT PEOPLE TELL YOU AFTER A SHOW
8. ALWAYS TAKE A SPOONFUL OF METAMUCIL AFTER A HEAVY DAY OF EATING
9. GET AT LEAST 9 HOURS OF SLEEP A DAY
10. EATIN' AIN'T CHEATIN'



ON YOUR CD
TRACK 6

LEARN TO PLAY

TENACIOUS D

THE PICK OF DESTINY

BECOME A D-SCIPLE BY LEARNING THE TITLE TRACK TO WHAT THE TENACIOUS D BOYS HAIL AS THE GREATEST MOVIE OF ALL TIME!

'THE PICK OF DESTINY'

WORDS AND MUSIC BY
BLACK, GASS

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With *The Pick Of Destiny* hitting the big screen, the accompanying single delivers Tenacious D's Jack Black and Kyle Gass' usual brand of insane humour backed up by some impressively solid songwriting. The songsheet to the track features some easy open-position chords, along with a suitably rock intro and even an acoustic solo.

The main electric guitar part is based around an Am chord that pivots around open strings. This involves moving your three fingers simultaneously while ensuring your picking hand mutes the strings during the rests.

The solo is the most technically challenging part of the song, especially since it's played on an acoustic guitar and the bends will be that much harder to



Tenacious D:
acoustics have never
rocked so hard

GETTING THE SOUND



For the electric parts you should aim for a classic rock overdrive tone. Either a Strat-type or Les Paul will be fine, just don't overdo the distortion. You can wind the treble up (especially on a guitar with humbuckers) for a little extra bite and if, for the sake of rock, you decide to play the solo with distortion boost the mids as well.

execute, so you may want to begin on the electric and graduate to acoustic when your fingers feel up to it. Don't despair if you can't play it straight away – Jack and Kyle profess to have sold their souls to become the ace musicians they are!

STEVE ALLSWORTH

NOVICE WATCH

SMOOTH CHORD CHANGES

Look for 'pivot fingers', which are fingers common to each chord. This will help you relate the chords to each other and move more smoothly. When they're not available, use the common 'rhythm blag'. Use the last eighth note before the chord change to move to the new chord. Even if you strum open strings you won't notice!

STEVE JENNINGS/INFERNO

GUITARS AND BACKING: STEVE ALLSWORTH

TENACIOUS D: *The Pick Of Destiny* – solo

TRACK 6

Am

1/4

F

1/4

0

5 7 5

5 7

7 (8)

5 7 (9) (7) 5 7

G

Am

0 0 0

5 7 7 (9) (7) 5 0

BU BD

7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

9 10 10 12 12 14 12 14 0 0 9 10 0

F

G

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

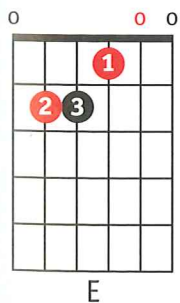
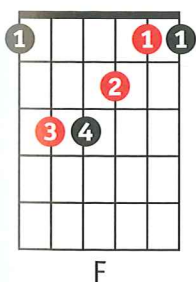
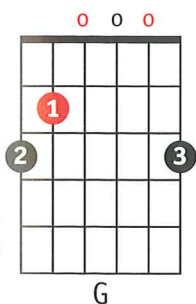
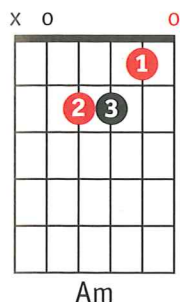
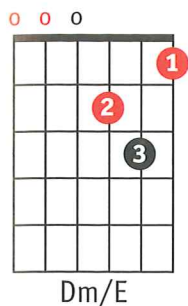
10 12 12 12 14 14 14 16 16 16 17 17 17 17 19 19 19 19 21 21 21 21

7 5

The awkward chordal notes in bar 4 are achieved by stubbing your first and third fingers against the open second string, just enough to mute it, but not the open first string. Ideally it shouldn't be too flat, so you will need to experiment to achieve the right angle. The final four bars should be treated as a strummed chord idea, which will help you play notes slightly when you change strings.



THE CHORDS



You will need to nail these five simple chords to strum your way through *The Pick Of Destiny*.

CHORUS

'Cos it's the pick! ^{Am}
Of destiny, child.
^F You know it will be rocking, 'cos it's fucking insane. ^G
It's just the pick! ^{Am}
Of destiny, child.
More precious than a diamond on a platinum chain. ^G

VERSE 1

In Venice beach there was a man named Kage. ^{Am} ^G
^F When he was busking he was all the rage. ^G
^{Am} He met Jables and he taught him well. ^G
^F All the techniques that were developed in Hell. ^G
^{Am} Cock push-ups and the power slide. ^G
^F Dick simulation now there's no-where to hide. ^G
^{Am} They formed a band they named Tenacious D. ^G
^F And then they got the pick of destiny. ^G

CHORUS 2

'Cos it's the pick!
Of destiny, child.
You know it will be rocking, 'cos it's fucking insane.
It's just the pick!
Of destiny, child.
Our tasty grooves are better than a chicken chow mein.

BRIDGE

'Cos he who is sleazy, Is easy to pleasey. ^F ^G
And she who is juicy, Must be loopy-goosey. ^F ^G
And he who is groovy, Will be in my movie. ^F ^G
^{Am G F G E} So come on!

MIDDLE 8

The wizard and the demon had a battle royale. ^{Dm} ^{Dm/E}
The demon almost killed him with an evil kapow. ^{Am} ^E
^C But then it broke his teeth and thus the demon said "Ow!" ^G

CHORUS 3

'Cos it's the pick!
Of destiny, child.
You know it will be rocking, 'cos it's fucking insane.
It's just the pick!
Of destiny, child.
You know our movie's better than Citizen Kane

BRIDGE 2

'Cos he who's a geezer. ^F
Must live in my freezer. ^G
And she who is starky. ^F
Is full of malarkey. ^G
And he who is groovy. ^F
Must be in my movie. ^G
So come on!

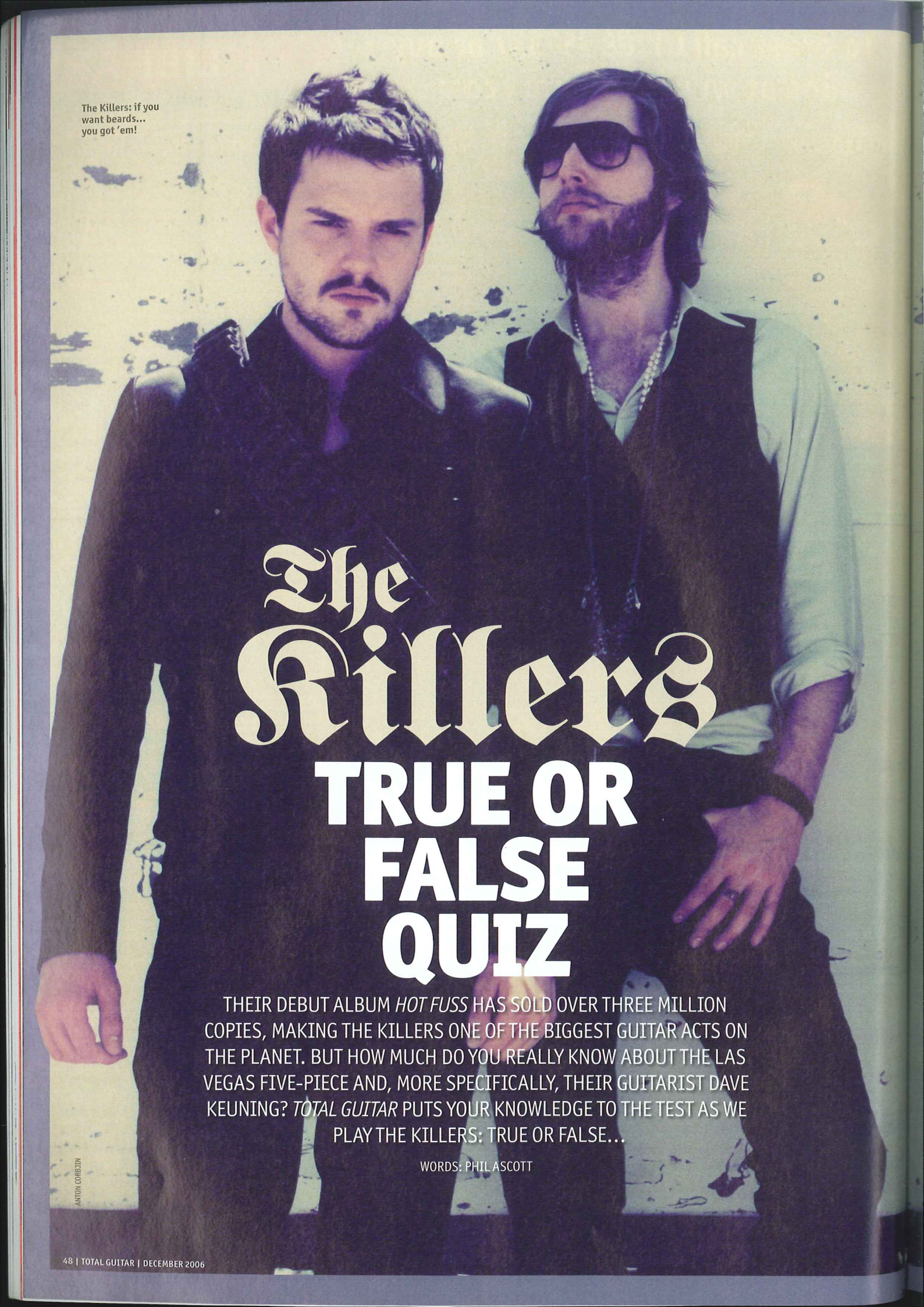
SOLO

^{Am} ^G ^F ^G ^{X2}

BRIDGE 2

Oh, 'cos if you're a diva. ^F
Then go to Geneva. ^G
And if you're a croney. ^F
Then suck on my boney. ^G
And if you are groovy. ^F
Then get in my movie! ^G
It's called the Pick of Destiny! ^{F CG E Am}
The Pick of Destiny! ^{F CG E Am}

ENDS



The Killers: if you
want beards...
you got 'em!

The Killers

TRUE OR FALSE QUIZ

THEIR DEBUT ALBUM *HOT FUSS* HAS SOLD OVER THREE MILLION COPIES, MAKING THE KILLERS ONE OF THE BIGGEST GUITAR ACTS ON THE PLANET. BUT HOW MUCH DO YOU REALLY KNOW ABOUT THE LAS VEGAS FIVE-PIECE AND, MORE SPECIFICALLY, THEIR GUITARIST DAVE KEUNING? *TOTAL GUITAR* PUTS YOUR KNOWLEDGE TO THE TEST AS WE PLAY THE KILLERS: TRUE OR FALSE...

WORDS: PHIL ASCOTT

ANTON CORBIN



PLAY THE QUIZ!

IMPORTANT! Before reading the following interview, please place a 'T' for true, or 'F' for false by the following statements.

TRUE OR FALSE?

- 1 The Killers took their name from a New Order video.
- 2 Dave Keuning hardly played any powerchords on *Hot Fuss*?
- 3 Dave doesn't know what chord voicings are.
- 4 New album *Sam's Town* is a concept album about small-town America.
- 5 David Gilmour was involved in the recording of *Sam's Town*?
- 6 There are more guitar solos on *Sam's Town* than *Hot Fuss*?
- 7 The Killers now sound like Bruce Springsteen.
- 8 Dave thinks Billy Corgan is an asshole.
- 9 The Killers are best mates with U2.
- 10 Dave secretly loves shred guitar.

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NOW READ ON TO SEE IF
YOU'VE PASSED THE TEST!

ANSWERS

1 Hopefully an easy one to get you started. Here's Mark Stoermer, the band's bass player, with the answer. "We were watching this video called *Crystal*, by New Order, and the video had this band who looked all hot in it, pretending to be New Order but they were known as The Killers. We saw that name on the drummer's kick drum head and lifted it."

ANSWER: TRUE

2 You've heard the record, right? You know what a powerchord is, right? Go figure...

Dave: "I have to be honest, I hardly played any powerchords at all on the first record. On the new record there's Cars-esque playing on three or four songs. There's nothing like that on the first record. I was trying to go for different textures and different styles of playing that I hadn't done on the first record."

ANSWER: TRUE

3 Of course, if you don't know what chord voicings are yourself (and you really should, being a TG reader!) you probably had to guess at this one. Over to you, Dave...

"I don't want to sound like everyone else with my chords. I'm not trying to be complex or weird, I just try to get different voicings. Instead of sticking with a regular C chord, I'll try the C chord at every spot on the neck, every different voicing, as there's more than one. I try them all, see which one fits."

ANSWER: FALSE

4 Sort of, though not really. Singer Brandon Flowers has commented that the theme of "things sucking because they're different now," as a result of the sad demise of old-fashioned American values, is at the heart of the album. Dave adds: "There are a few songs about missing home, which for us is America. There is one about growing up in a small town, about getting out. And songs about what was going on in Brandon's mind the last few years. We've seen the world; we saw a lot of things."

ANSWER: FALSE

5 In a roundabout way, he was. Dave explains: "About six weeks in to the record I bought these Hi-Watt amps, the David Gilmour 100-watt signature series head and a Hi-Watt cabinet, and I used them on the rest of the record. We tried the 50-watt head, but my favourite was the Gilmour 100-watt. Some Fenders sound great, but they're a little more thin. This had a wider frequency, or that's what it felt like to me."

ANSWER: TRUE

6 Last time we spoke to Dave he claimed that, "solos aren't necessary in a lot of songs, but I'd like to do more of them on the second album." But was he true to his word? "Ha, ha! That's what every guitar player says. There's a couple



The Killers' new album *Sam's Town* is out now on Vertigo Records

"Brandon mentioned he listened to Springsteen, now people think we sound like the E Street Band"



STAR GUITAR

DAVE KEUNING ON HIS UNUSUAL NEW GUITAR...

"I bought a brand new Fender Starcaster. Not many people use them and they're hard to find. A friend in Las Vegas had one. I played on it a little bit and it sounded great. I didn't know they existed and to my knowledge Fender don't have many hollowbodies like that, so I thought that was cool. I went to purchase one and had to order it and have it shipped in from Japan. I love it. I used it on a lot of the record."

of really cool parts in *When You Were Young* I specifically like. I don't know if you'd call it a guitar solo, but I really like it. There's definitely one on *Read My Mind*. That's probably my favourite song on the record. We were in the studio trying to get a good bass/drums mix down first and I just kept playing the solo a different way every time. They liked [one of the takes] I did and wanted to keep it. I argued with the band at first because I wanted to re-do it. But it grew on me later and now I really like it. There's actually a really good solo on a track that was left off the album. That was my solo moment. It will be a single b-side, the track's called *Daddy's Eyes*.

ANSWER: FALSE

7 No, no, no, no, no! This rumour stems from an innocent comment Brandon Flowers made in an interview about the fact that he'd been listening to a lot of Bruce Springsteen.

Dave: "The press takes everything so seriously. I went through a Bruce Springsteen phase when I was a little kid, literally when *Born In The USA* came out, and I loved that record. Rented it from the library, burnt the vinyl on to cassette because that's how it was in those days. There was no Internet back then. Anyway, [Brandon] was listening to it a lot, mentioned it in one article and now everybody thinks we sound like the E Street Band. We don't! I want to get that out - WE DON'T!"

ANSWER: FALSE

8 Corgan certainly has a reputation for being a difficult man to get along with, though not according to Dave. "I recently met Billy Corgan for the first time. I met him for about 15 minutes, talked to him and he was, surprisingly, a lot easier to talk to than I thought he would be. Everybody thinks he's hard to talk to because he's this dictator with

his band [Smashing Pumpkins], but he just happens to play guitar and bass really well and do most of the recording himself. They're gonna record soon. I think their next album's gonna be great. I hope people give them another chance. He's not an asshole."

ANSWER: FALSE

9 Though the bands have toured together, best mates would be pushing it a bit far. The Edge is certainly a big influence on Dave, though. "Oh, absolutely. Someone's got to be an influence and there's not been many good ones recently. I really look up to him. We've met everybody in U2. For some reason I ended up talking to Bono and Larry a little bit more than The Edge. Maybe I'm more in awe of him than Bono or something. He's someone that I really look up to and respect."

ANSWER: FALSE

10 Don't be silly! When asked which guitarists he'd most like to meet, Dave replies: "I've never spoken to Robert Smith and I would like to talk to him. I wouldn't mind talking to Mick Ronson, but I think he's dead! I'll never get that chance. George Harrison I would have loved to have talked to. There aren't any shredders I'd like to talk to, I have nothing to say to them."

ANSWER: FALSE

HOW KILLER ARE YOU?

ADD UP YOUR SCORE AND CONSULT THE KEY BELOW TO DISCOVER IF YOU'RE READY TO ENTER SAM'S TOWN

0-4: KILLING JOKE

Sorry, your licence to kill has been revoked. Please hand back your weapon and leave Sam's Town immediately.

5-7: KILLING IS YOUR BUSINESS... AND BUSINESS IS GOOD

Nice shootin' sonny! You know your subject well - you're welcome in Sam's Town any time.

8-10: KILL 'EM ALL

Sam's Town has a new sheriff! You've got the knowledge. You've got the skills. Fire at will!



IN AN EXCLUSIVE INTERVIEW, CULT HEROES DOWN TELL TG THEY ARE RE-EMERGING FROM THE WATERY REMAINS OF NEW ORLEANS TO STAKE THEIR CLAIM AS THE KINGS OF UNDERGROUND METAL... WORDS: NICK CRACKNELL PHOTOS: SIMON BROAD (SI-BORG)

Few in New Orleans were more affected by Hurricane Katrina and its devastating wake than the city's sprawling underground metal scene. Yet less than a year later, TG sits on a couch wedged like a happy sardine between the mammoth, beer gulping forms of guitarists Kirk Windstein and Pepper Keenan. Nearby, like some illusory scene from a Coen Brothers film, the legend that is Phil Anselmo is going through his pre-gig warm-up routine, trying on T-Shirts and belting out an Alice In Chains song in his rich baritone. A girl hands him a Diet Coke. "I don't want no diet shit," he guffaws. "Get me a real fuckin' Coke!"

Two things are self-evident. One, Keenan and Windstein are pissed. Two, their favourite word is 'shit'.

TG is discussing with them the merits of a live orchestral version of *Landing*

On The Mountains Of Meggido – the moody closer on their second album, *Down II*. Pepper Keenan spits lager and simulates a gargantuan boom noise. "I'd love to do something like that!" he shouts. "That'd be killer, with cannons and shit!"

Times are good for Down. It's testament to the N'awlins supergroup's

"Down's a cool band, we're not pigoenholed, and we can do whatever the fuck we want"

- Pepper Keenan

cult status that despite having no record deal, no distributor and no management to speak of, they have still managed to sell out London's Astoria two nights running – purely by word of mouth and a few fly posters. What started out as a pissed-up jam in the early 90s between Keenan and Anselmo has become a

cult legend – and one of the biggest underground metal bands in the world.

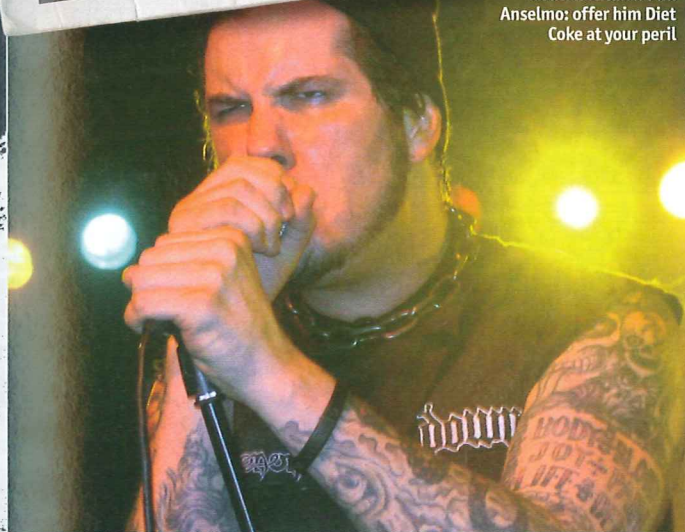
"It started out just as a fuckin' jam, but obviously now, selling two nights out at the London Astoria is not a fuckin' side-project," draws Pepper in his thick Southern brogue. "We got no record out and no record company pushing us. We started on the premise of word

of mouth, and it really is still, I guess. People appreciate good music. I think we're proving a point, not to the kids, but it's a good slap in the face to the record industry because..." he gulps more lager and belches loudly, "...it's real hype, not a bunch of bullshit ads. We just thought we should come over to

Pepper Keenan: no fan of Metallica-style group therapy sessions



Down frontman Phil Anselmo: offer him Diet Coke at your peril



Pepper: obviously in the middle of playing some 'trippy, fuckin' feely shit'

Europe and get our fuckin' feet wet and start playing some shows again."

So, a year after the Mississippi all but drank the city they live in, this supposed jam band are wetting their feet in preparation for entering the studio to record their third album together. Presumably to be titled *Down III*, it will be preceded by a live DVD chronicling their European tour escapades in 2006.

"It's gonna be us in Europe and all the shit we go through," says Kirk. "We got a film crew with us and they're filming everyday. All the shows, the soundchecks, backstage shit. I mean we ain't never been to Europe before as Down. We come as COC and Crowbar all the time."

"It ain't gonna be like *Some Kind Of Monster* though," spits Pepper, referring to Metallica's 2005 rockumentary. "That was fuckin' horseshit!"

Both men are well-versed in the art of frigging heavy songwriting, but it's in Down where they get to showcase their differing guitar styles.

"I ain't no shredder," says Kirk. "But I have more of a metal background than Pep. I do a lot of heavy shit whereas he does a lot of the trippy, fuckin' feely shit. I think the magic of the whole thing is our styles are so different. Some of Pep's shit is unorthodox and some of mine's more schooled, but the mixture of the two really works well."

In their spare time Pepper and Kirk are the respective frontmen for

28 DAYS LATER...



To record 2002's *Down II* (subtitled *A Bustle In Your Hedgerow*) Kirk, Pepper and Anselmo locked themselves in a mosquito-infested barn at the singer's Louisiana farm along with Eyehategod drummer Jimmy Bower and former-Pantera bassist Rex Brown. They didn't come out for 28 days, surviving on a diet of Ramen Noodles and Coors Lite.

"We stayed in a one room apartment with two bunk beds and two couches," reminisces Kirk. "I slept on the couch. One guy had to sleep outside with the fuckin' mosquitoes! It was crazy. There was no distraction whatsoever."

sludge-peddling New Orleans bruisers Corrosion Of Conformity and Crowbar. Down allows them a conduit to explore their guitar playing skills without having to worry about vocals at the same time.

"When I'm doing stuff with COC I'm thinking about doing vocals as well as playing the guitar," says Pepper. "You can't do anything too crazy so you gotta be more creative on that end. I mean with Down I know what Phil's voice can do. When we wrote *Learn From My Mistake* I recorded the guitar first, then Phil sang over it and it outshone everything I had done, so I went back and re-recorded all my guitar parts to get it to the intensity that he had given it. It's really two different animals playing and singing."

"For me it's a lot easier 'cos although I'm the singer in Crowbar I'm the main guitar player too," says Kirk. "Also I'll sing heavy so it takes a lot of energy, whereas in Down I can sit back and jam my fuckin' nuts off instead of worrying about directing the band."

With Down, complication is not the priority. The boys go for a gritty, straight-forward rock tone, favouring Marshall amps and ESP axes.

"We don't fool with all the fuckin' 20 channels and 80 knob shit," says Kirk. "That's our tone, basically. It's a nice rock solid, rock 'n' roll sounding thing. Couple of pedals and you're ready to go. I use an ESP Viper with EMGs – I

think an 81 and an 85 – a JCM800 head, Marshall cabs, a Boss Super Chorus pedal and a Crybaby wah, that's it. Pepper's got a lot more concussive right hand than I do – a lot more natural bite."

Pepper pulls out his custom ESP and parades it with pride in front of us. "See this?" he asks, as if we don't... "Custom made. I was the first guy that ESP even made an SG-looking guitar for. I got three battle axes and I use them wherever I go. They came and measured my favourite SG with callipers and shit, and I had it made thick like a Telecaster and moved the controls. I go into a delay pedal, a phaser – the MXR Phase 90 sounds killer – a chorus and a wah wah. That's fuckin' it, dude."

Down's primary objective, apart from the acquisition of beer, is not touring their US homeland but heading straight to the studio to work on the new album.

"We started getting really into it, but then started concentrating on this tour," says Pepper. "When we get back, our total focus will be on the next record. When it's all five of us in a room it just kinda comes out."

"Down's a cool band, we're not pigeonholed, and we can do whatever the fuck we want. We want to broaden our horizons. We talked about doing an acoustic EP like Alice In Chains' *Jar Of Flies*. That kind of shit. Phil listens to that non stop. We want it to be a band we can be in when we're 50 years old."

Adam Lazzara: TBS' lead singer spots his mom in the crowd



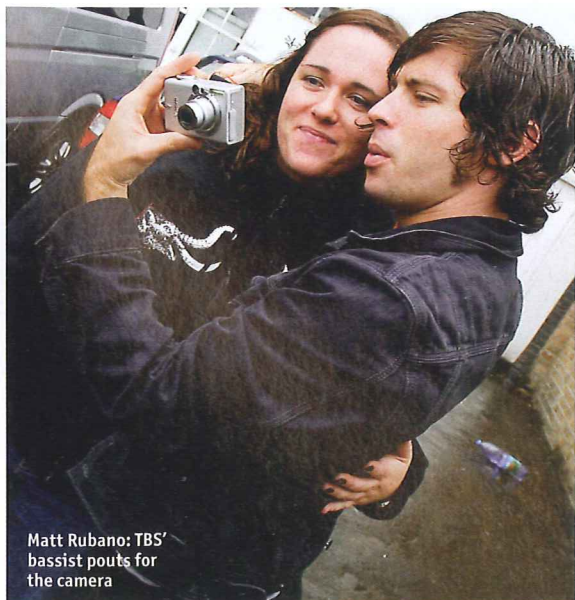
Fred Mascherino and Eddie Reyes: rollin' with their homies

A DAY IN THE LIFE OF...

TAKING BACK SUNDAY

TG JOINS EMO HEROES TAKING BACK SUNDAY FOR 12 HOURS OF PEANUT BUTTER, BLOCKED TOILETS AND SCREAMING GIRLS. NICE WORK IF YOU CAN GET IT...

WORDS: HENRY YATES
PICTURES: JESSE WILD



Matt Rubano: TBS' bassist pouts for the camera

If you're going to spend the day with a rock 'n' roll band, you'd better choose carefully. Having decided against Motörhead, Cannibal Corpse and Pete Doherty (over fears of alcohol poisoning, murder and incarceration, respectively), TG settled on New York emo sensations Taking Back Sunday. The brief was simple. From the moment that guitarists Eddie Reyes and Fred Mascherino descended from their hotel rooms, we would go anywhere that they went. We would eat whatever they ate. We would – to paraphrase *Spinal Tap* – experience all the sights, sounds and smells of a hard-working rock band on the road.

There's never been a better time to hang out with Taking Back Sunday. Since the release of third album, *Louder Now*, the band's reputation has exploded on both sides of the Atlantic with songs like *MakeDamnSure* pushing them from

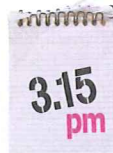
the fringes to centre stage. As a result, everyone in London wants a piece of them on the day we spend together, with a fancub gig, an HMV in-store performance and a signing session all scheduled within hours of each other. But before we deal with any of that, there's the more pressing matter of getting them out of bed...



No backstage area is complete without a copy of TG



I'll Let You Live. With no pink-haired teens to soak up the volume, the result is mind-bendingly loud, prompting the resident soundman to beg Eddie and Fred to ease off the gain. "This is one of the few chances you get to play through your amp with a drummer," grins Fred between numbers. "And we've written some material – the bridge section of *Error: Operator* – while soundchecking."



Having been told by their tour manager that, no, they can't take the bloody tube to the Oxford Street instore signing, the band reluctantly pile into a silver Mercedes van, offering TG the front row of seats ("they make us car-sick," shudders Eddie). Like mountain gorillas, they're growing used to the strangers in their midst and starting to behave as they would in the wild. The conversation veers from curry ("Let's go for one after the show!") to the standards of international cuisine ("Britain has the worst food!") to the bassist's physique ("He's so skinny!"), and by the time we reach HMV the ice is broken.



At a time when most rock stars are just getting in from Stringfellows, Fred Mascherino wakes up alone at the K-West Hotel in Shepherd's

Bush. "I don't like getting up," moans the dishevelled guitarist. "Lemmy from Motörhead doesn't get up until lunchtime – that's the way to do it. I got out of bed at seven this morning, which is unusual for me, then headed down to breakfast. I'm a vegan, so I generally have trouble with food on tour, but the hotel had some big vegetarian sausage so I ate that with mushrooms and toast."

"We never drink before playing a show. I have never enjoyed seeing bands who are drunk" – Eddie Reyes



With his body clock assuring him he's still in Tokyo, a bewildered Eddie Reyes awakes to discover he's missed breakfast.

"We're stuck on Japanese time," he reasons, "so I stayed in bed until our tour manager made me get up. I didn't get any breakfast, man! You gotta have your protein in the morning. It's eggs and bacon for me, but I'm not into the whole beans thing. That's a very British phenomenon."



After a bumpy drive into the bowels of Whitechapel, TG and the band pull up at a building that looks like a condemned textiles factory. This will

be the venue for tonight's secret gig and, as Fred puts it, a rare chance to see "the whites of the audience's eyes." Refreshingly, the backstage area is far worse than the auditorium, with amateur graffiti caking the walls and a lingering smell that suggests an urgent need for a plumber. "We get nice dressing rooms and, er, not-so-nice ones," explains Eddie tactfully, before accusing drummer Mark O'Connell of blocking the toilet.



Packed so tightly onto the stage that frontman Adam Lazzara barely has room to pull off his foppish dance moves, the band start their soundcheck with



An epic journey through the corridors of HMV ends in a miserable-looking boardroom where someone has hastily scrawled, 'Welcome, Taking Back Sunday!' onto a flipchart. The band each grab a handful of crisps from the buffet then immediately fall asleep, leaving TG to peruse the autographed Cliff Richard albums displayed in the corridor outside. "It's always like this," murmurs Fred, "hurry up and wait..."



Showtime! As the band stride through the doors leading to the HMV stage, a deafening (and suspiciously high-pitched) squeal erupts from the



TBS' deafening sound is helped by these little beauties



Adam Lazzara defiles The King's nose



TAKING BACK SUNDAY

FANNISH INQUISITION

TG QUIZZES THE FANS AT HMV...



FRANCESCA, 16

What do Taking Back Sunday mean to you?
"They mean everything to me. They're the only band I've ever really loved."
What would you do if you could spend the entire day with them?
"I don't know, take them to the pub, I suppose."

AMBER, 16 AND RACHEL, 15

What do Taking Back Sunday mean to you?
"We've seen them four times now, they're definitely our favourite band. They were really great today."
What would you do if you could spend the entire day with them?
"We'd take them around London for a drink."



NICK, 18

What do Taking Back Sunday mean to you?
"I've only just started listening to them – since the last album. They're just a great rock band."
What would you do if you could spend the entire day with them?
"I'd probably go down the pub with them. I reckon they drink beer. They've got that look about them."

GEMMA, 15

What do Taking Back Sunday mean to you?
"I've been into them for about four years. There's something about the way they perform, it just does something to you. The bassist [Matt Rubano] is my favourite member."
What would you do if you could spend the entire day with them?
"I'd get them very drunk."



NICK, 19

What do Taking Back Sunday mean to you?
"I got into them a year ago, and then I saw them at the Give It A Name festival and have been a fan ever since."
What would you do if you could spend the entire day with them?
"We'd get mashed. But I play the guitar, so I'd want to jam with them."



Adam Lazzara:
"I demand peanut butter!"



shop floor. "Store gigs seem to attract the most hardcore fans," notes Fred as we pick our way through the classical section. "I think we might actually be way too loud to play in here. We just can't hold back when we start. We'll be breaking windows by the time the third song kicks in."

He's not kidding. Kicking off with *What's It Feel Like To Be A Ghost?* – and proceeding to run through the first six songs of latest album *Louder Now* – the band sound enormous, prompting a mass singalong from the sea of bobbing multi-coloured heads and a slightly dodgy moment when the security barrier is pushed over onto TG's snapper.

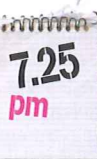


Five minutes after the boys wrap up new single *Twenty-Two Surgery*, a signing table is erected in front of the stage and the excitable fans are allowed

"I hate getting up. Lemmy from Motörhead doesn't get up until lunch – that's the way to do it" – Fred Mascherino

to file past their heroes under the watchful eye of a burly security guard. With a certain degree of inevitability, it's firm handshakes for the rest of the band and cuddles for Adam with men, women and children insisting on embracing the statuesque lead singer. "He's the reason why all the girls come out," grins Fred as the last few are ushered through. "We had a couple of weird things to sign today. One girl had a cuddly toy, but she just wanted us to kiss it rather than actually sign it."

"What's the weirdest thing I've ever signed?" Eddie ponders. "For me, it's gotta be a prosthetic leg. I've signed three prosthetic parts in total – one arm and two legs. We were doing a signing in Milwaukee and this girl just threw her leg onto the table!"



For some reason, no-one offers TG a lift back to the Whitechapel venue, so we're forced to slum it on the tube. By the time we arrive, the doors are open

and punters are piling in. Backstage in the rancid dressing room the band pace in circles and attack the rider. "I never get anything I ask for on the rider," grumbles Eddie, "except for low-carb milk. They always manage to get me that. We always get pittas and houmous,

and peanut butter and jelly. By the end of the tour you'll open up the tourbus cupboard and there will be, like, 14 jars of peanut butter. You just can't leave it behind. We never drink before gigs, though. I have never enjoyed seeing bands who are drunk."

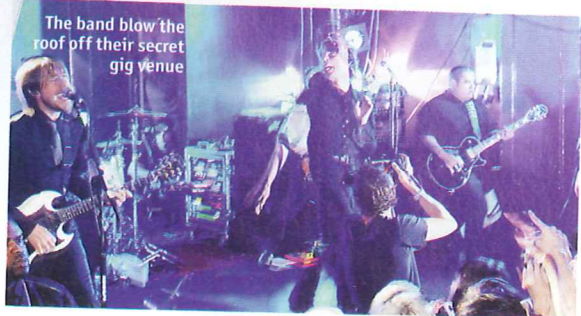
There doesn't seem to be much evidence of warming up with Taking Back Sunday. "We never bother with that," shrugs Fred. "But we do have a pre-show huddle about five minutes before we go on. We have a moment of silence and then we shout out a word that's connected to something that happened that day or in that particular town. So tonight we might shout 'Lemmy!' or 'Ozzy!' or something." Unfortunately, TG has to take our place in the mosh pit before this ritual happens, so we never have the chance to find out what today's word is...



The rumour in the pit is that tonight's set will be a straight run through *Louder Now*, and as the lights go down and the opening riff of *What's It Feel Like To Be A Ghost?* rings out, the crowd start screaming blue murder. With sweat in our eyes and beer on our shoes, TG stops our incessant clock-watching in favour of jumping around the venue like a toddler on Tartrazine, as *Liar (It Takes One To Know One)* is followed by *MakeDamnSure*, and the venue is united in beery, air-punching bliss. Whatever else they are, Taking Back Sunday are a phenomenal live band; using the sound of their album as a compass rather than a map – equal parts professionalism and unhinged enthusiasm. "If we're a good live band," Fred told us earlier, "it's because we've got a tense energy when we're on the stage. We're not absolutely perfect players that hit it the same every night, but the fact that we might be on the edge of disaster draws people in."



The gig comes to an end, the house lights go up, the band salute their adoring public... and that's about it really. As TG winds our way down Brick Lane and back to the tube station, it occurs to us that we have just spent nearly 12 hours in the company of bona-fide rock superstars and managed not to be beaten up, arrested or felled by a prostitute named Candy. And while we admit that's slightly disappointing, we've still had a fantastic day. ■



The band blow the roof off their secret gig venue



11 THINGS YOU NEVER KNEW ABOUT

MASTODON

MASTODON (N.): LARGE, EXTINCT PROBOSCIDIAN MAMMAL OF THE GENUS MAMMUT; LUMBERING PROG METAL POWERHOUSE WITH PENCHANT FOR WEIRD TATTOOS, STAR WARS AND COUNTRY LICKS WORDS: NICK CRACKNELL PHOTOS: ROB SCOTT

Ask most Mastodon fans to name one fact about the band and they will more than likely say, 'Oh, their last album was all about *Moby Dick*.' This is true, 2004's *Leviathan* was a concept record based largely around Herman Melville's novel about a 'salt-sea Mastodon'. But now the Atlantan warriors are back with a new record,

a new concept, and are currently the toast of the metal world thanks to their awesome blend of hardcore, heavy metal and jazz-inflected prog, and TG will be damned if they continue to be renowned because of a white whale. So we went out of our way to find out a few more interesting facts about one of the most important metal acts of the moment...

THEY COLLECT STAR WARS FIGURES...

Guitarist Bill Kelliher, Mastodon's own Jedi Warrior, owns such a huge collection of *Star Wars* memorabilia that it's taking over his entire house: "It's a pretty extensive collection. I've got thousands of figures. Most of it is still in the box. I just bought this other guy's 10-year collection for, like, a thousand bucks! We even get *Star Wars* shit on the rider now. Kids know I love it so they bring their toys to shows in return for passes. I get, like, 10 people a day on MySpace offering me *Star Wars* shit!"

...AND MONSTER TATTOOS

Fellow axeman Brent Hind's entire frame is one giant homage to the weirdest creatures man has ever conjured forth from the imagination. "Ever heard of the *Creature From The Black Lagoon*?" He asks. "He's my favourite. There he is right there on my forearm. I got Frankenstein, too, and a Cyclops on my leg. It's just something I like. It really makes a room look great when there's an old classic monster movie on the TV, even if you're not watching it. It's great background stuff. I'll throw on *Godzilla* if I have some company, just for eye candy!"

THEY KEEP IT IN THE FAMILY

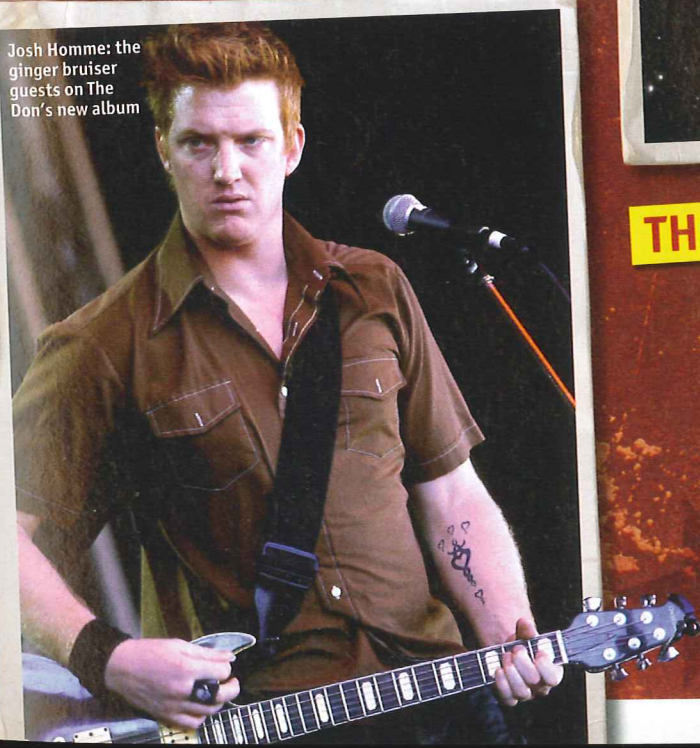
Playing bass runs in the Mastodon family: bassist Troy Sanders' brother Kyle plays the four-string for fellow bruisers Bloodsimple. "Actually, Troy's got two brothers from the same ball sack," says Brent. "They both tour with us. Those two guys get along so fabulously it makes me jealous that I spend my whole time arguing with my brother."

"His other brother Erin is our roadie," says Bill. "His favourite word is 'done'. We don't even have to ask him for stuff 'cos he's done it. 'Hey Erin, did you get that...' 'Done. Did it yesterday.' Even if he didn't do it, he'd say it's done."

JOSH HOMME SINGS ON THEIR NEW ALBUM

The Queens Of The Stone Age frontman is among several guests who appear on the incredible *Blood Mountain*. "We opened up for Queens a few years ago. We're big fans," says Bill. "Then our A&R guy from Warner was sat next to Josh on a plane to New York and played him some stuff we'd already recorded for *Blood Mountain*. He loved it and said he'd be honoured if he could sing on it! He sings the chorus part on *Colony Of Birchmen*. Scott Kelly from Neurosis also sings on the album, and Cedric [Bixler-Zavala] from Mar's Volta."

Josh Homme: the ginger bruiser guests on The Don's new album



Mastodon draw inspiration from the outer limits of the universe



THEIR NEXT ALBUM WILL BE ABOUT THE UNIVERSE

Kings of the concept album, Mastodon's first album *Remission* (Relapse, 2002) dealt with fire. Their follow-up, 2004's *Leviathan*, held Herman Melville's classic novel *Moby Dick* as its watery theme. And now *Blood Mountain* (Warner, 2006) has a distinctly earthy theme. "We haven't really thought about it too much, but we have had three elements so far, so the next one could be about air or space," says Brent. "What comes after space? We blow up and die! We'll probably start singing about our girlfriends after that, or how much we hate our parents. We're gonna go into reverse puberty. Our beards will be sucked up into our faces." ➔

THEY'RE OBSESSED WITH THE ELEPHANT MAN

→ Each Mastodon album has featured an ode to Joseph Merrick, the unfortunate 19th century circus attraction known as the Elephant Man because of his deformed body and skull. "He was the kindest, most unfortunate soul I have ever read about," says Brent. "It's a kind of a code to live by. He was a brilliant origami artist. I was totally fascinated by him."

"He was a brilliant man but very misunderstood," says Bill. "Even with his hideous deformity he didn't let it get him down. Mastodon is a kind of big, deformed beast, too, so we identify with him in a way. Don't judge a book by its cover."



THEY USED TO BE A FIVE PIECE

Back in the day before the now classic line-up, The Don had a fifth member, singer Eric Saner. He left in 2002 and Brent took over vocal duties along with bassist Troy Sanders. "Erik was living in a really bad neighbourhood in Atlanta with a bunch of fucked up drug addicts," says Bill. "He really wanted to move away from it all. He's still a great friend of ours. An amazing musician, but a wild motherfucker, too. Brent and him together... you didn't know what was gonna happen! It was like fire and gasoline."

"The other guys didn't want to take us both on tour," says Brent. "We would definitely have broken up if he'd stayed."

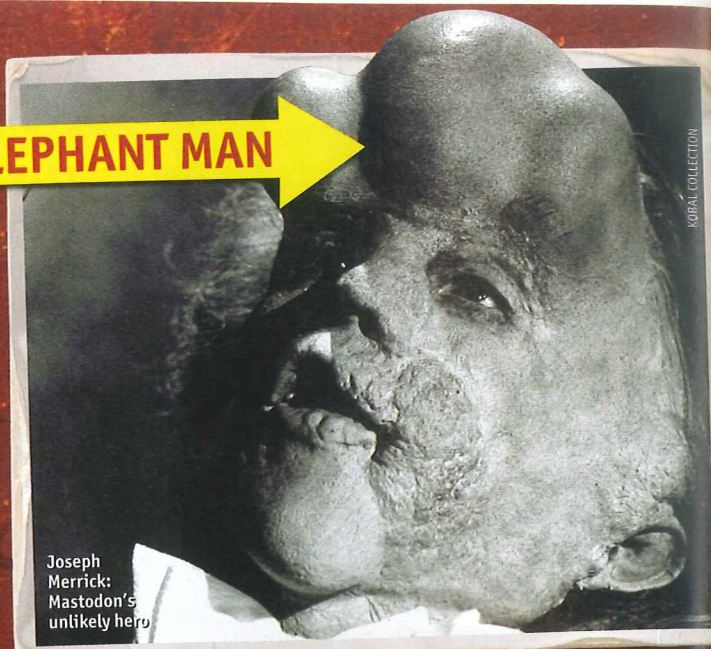
THEY SHOT TWO MUSIC VIDEOS IN ONE DAY

They don't arse around. Mastodon do in a day what it takes the likes of Madonna and Coldplay two weeks and a whopping \$2 million to do...

"We shot *Colony Of Birchmen* in a place called Ruby Falls in Tennessee," says Bill. "We went down this shaft inside a mountain and carried all our gear a quarter mile down inside this cave. There were stalagmites everywhere and a huge waterfall from an underground river. It was so fucking cool. We shone red lights on it and it looked like a river of blood. We also filmed *The Wolf Is Loose* on a green screen. We were stuck down there for, like, four or five hours. We weren't allowed to pee either."



Johnny Cash:
helped Brent
develop his unique
playing style



Joseph
Merrick:
Mastodon's
unlikely hero

THEIR FIRST SHOW ALMOST NEVER HAPPENED

Their star is ascending at a rapid rate now, but it almost never got off the ground at all, according to Bill. "Our first show was in New Orleans at the Dixie Tavern, one of the biggest shitholes in the world. On the way there Brent totally disappeared. He ducked into an alleyway to take a piss and just disappeared. We still had to go and play the show, though. We thought, who is this fucking guy? He can't even make the first show? And just before we went on to play he shows up with all these guys with face tattoos, blasted out of his mind, and just completely nails the show."

THEY WANT TO MAKE A FILM BASED ON BLOOD MOUNTAIN

Blood Mountain is the story of trying to scale the peak of a mountain beset with dangerous mythological beasts in order to locate a Crystal Skull. "We were thinking about making an animated feature film based upon the story, but then we found out how much it was gonna cost," says Brent. "It's still in the works, but it takes a lot of time. It'd be cool to splice it with psychedelic live footage. It's something more tangible than that blockbuster shit. Maybe we could have got Ray Harryhausen involved? He's definitely one of my favourite clay-mation artists of all time."

THEY'RE WELL INTO THEIR COUNTRY

Growing up in Alabama, Brent would listen to his grandfather's country collection, which helped him develop his unique playing style. "I love the classic old stuff from the 1950s, 1960s and 1970s. Everybody loves Johnny Cash and Hank Williams. Or they should if they don't. Also Percy Sledge, Sam Cooke and Waylon Jennings – the B-side artists who wrote all the really good shit. I started playing country guitar when I was really young, learning a lot of country licks, and then as I teened out and started smoking pot I listened to a lot heavier stuff and mixed the two together." ■

TRAIL BLAZERS

ALBUMS THAT CHANGED THE FACE OF GUITAR MUSIC

LED ZEPPELIN

– LED ZEPPELIN II

LED ZEPPELIN II WAS THE STARTING PISTOL FOR 1970S ROCK AND THE ULTIMATE SHOWCASE FOR JIMMY PAGE'S RIFFS. TG REMEMBERS THE ALBUM THAT CHANGED A WHOLE LOTTA LIVES...

WORDS: HENRY YATES

FACT FILE LED ZEPPELIN II

RECORDED AT:

Split between London (Olympic and Morgan Studios), New York (A&R, Atlantic and Juggy Sound Studios) and Los Angeles (Mirror Sound Studios)

PRODUCER:

Jimmy Page

LABEL:

Atlantic Records

RELEASED:

October 22, 1969

HIGHEST UK CHART POSITION:

1

HIGHEST US CHART POSITION:

1

DID YOU KNOW?

When John Bonham finished his *Moby Dick* drum solo live, Robert Plant would reward him with a peeled banana.

"Jimmy Page was my biggest influence. My sister came home with *Led Zeppelin II* and it was all over for me. When I heard *Heartbreaker* – y' know, that solo? – I was done."

– Steve Vai

From the moment it was released in October 1969, it was obvious there had never been a record like *Led Zeppelin II*. It was obvious from the moment they appeared that there had never been a rock band like Led Zeppelin.

The seeds of rock's first supergroup had been sown in the summer of 1968, when Yardbirds guitarist Jimmy Page found the line-up disintegrating around him and set about building a new project from scratch. Forming the rhythm section of the New Yardbirds were session bassist John Paul Jones and ex-Band Of Joy drummer John 'Bonzo' Bonham – the former a studious multi-instrumentalist who settled into his role as Zep's 'quiet one', and the latter a human cyclone of paradiddles and pints, who choked to death on his own vomit in 1980 after downing 40 shots of vodka.

This musical dream team just needed a mouthpiece, and after an initial attempt

to poach Small Faces vocalist Steve Marriott resulted in manager Don Arden threatening to break Page's fingers, a 19-year-old Midlander named Robert Plant got the nod. "His vocal range was unbelievable," recalls Page of the fateful night he heard Plant's banshee-hitting-its-thumb-with-a-hammer shriek in a Birmingham taproom. "I thought, 'Wait a minute, there's something wrong here. He's not known.'"

The quartet completed a handful of Scandinavian dates as the New Yardbirds, but by the time they reached

rumble of the tour bus, *Led Zeppelin II* was born. "The second album was recorded on the road," Page has since recalled. "We started it just before we came to the US on tour. It had all the energy of being on the road, y' know, that urgency. We'd been touring for two years solid. From the first album, which was sorta blues-oriented, the second one was the classic rock album."

"In general, everyone pitched in with the writing," adds Jones. "We were four musicians – it was a tight unit on the road. It's hard to separate things. Robert

"Anyone who has ever heard me play guitar can trace a direct line back to Jimmy Page" – Slash, ex-Guns N' Roses, Velvet Revolver

Surrey University in October, this uninspired title had been identified as the one remaining weak link. It was promptly ditched in favour of the phrase used by Who drummer Keith Moon to describe a bad gig ("going down like a lead zeppelin"), and tweaked by manager Peter Grant to avoid confusion over pronunciation. That night, Page and his bandmates performed as Led Zeppelin for the very first time.

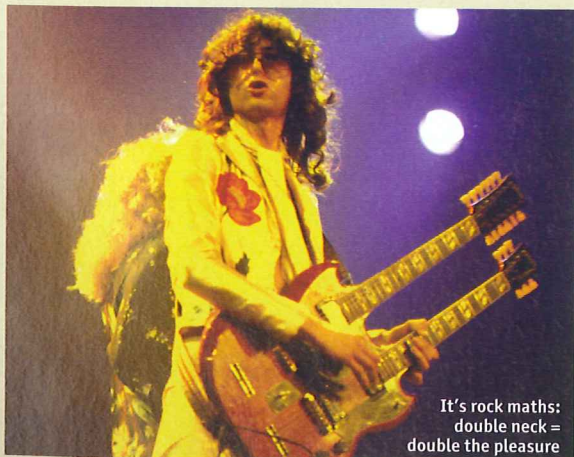
With anticipation building off the back of their live reputation, Led Zeppelin's self-titled debut met with a feverish response upon its release in January 1969. On reflection, *Led Zeppelin* was a good record, but not quite the great record it should have been. Despite the sense of innovation and several flashes of Page guitar genius, it never managed to nail its colours to the mast. Regardless, the band's debut album reached high placings on both sides of the Atlantic and pushed Zeppelin onto the touring treadmill they would pound for the next decade.

Against the backdrop of hotel suites, smoky backstage areas and the

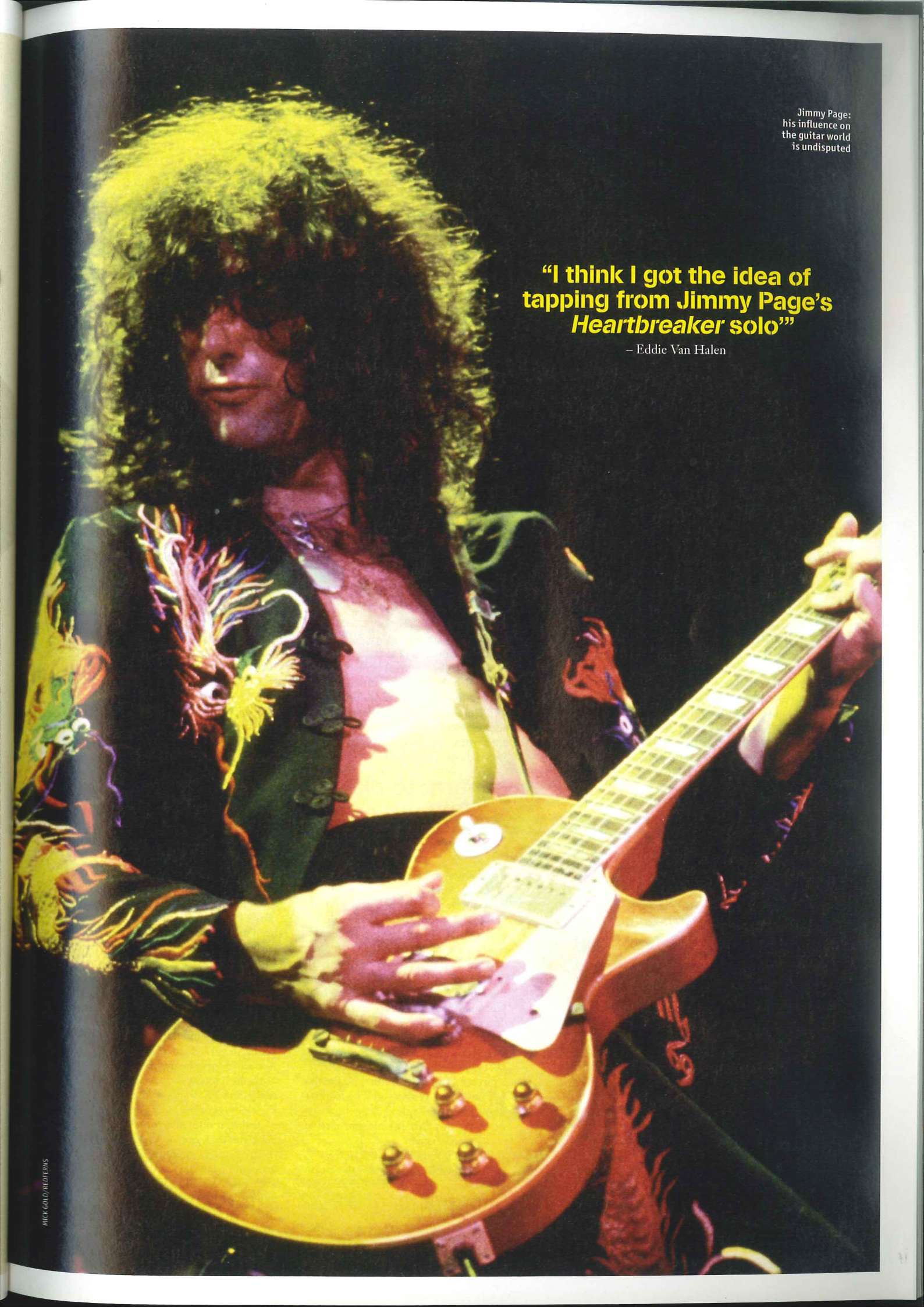
was the more lyrical one and I helped out with some of the arranging, and Bonzo was also very important. Page did most of the mixing, though."

If writing was sporadic then the recording of *Led Zeppelin II* verged on the masochistic. During the eight months in which the album was recorded (January to August 1969), Zeppelin also managed to complete three US and four European arena tours, laying down tracks at whichever studio was closest to hand when a window appeared in their schedule. With recording following the tour diary between LA, London and New York (and each city represented by a handful of different studios), there's a somewhat plausible argument that *Led Zeppelin II* is not so much an album as the greatest travelogue of all time.

Despite the pressure-cooker atmosphere, it was in the studio that many of *Led Zeppelin II*'s defining moments were conceived. While Jones believes the timeless riff of *Whole Lotta Love* may have been stumbled on in a stage improv during *Dazed and Confused*, Page doesn't agree. "I had worked it out and rehearsed it before I went into



It's rock maths: double neck = double the pleasure



Jimmy Page:
his influence on
the guitar world
is undisputed

**"I think I got the idea of
tapping from Jimmy Page's
Heartbreaker solo"**

— Eddie Van Halen



FIVE GUITAR HEROES EXPLAIN WHY JIMMY IS ON THEIR BEDROOM WALL...



"Jimmy Page's sense of melody is absolutely astounding. Some would say he's not the greatest technical guitar player in the world, but that's precisely why technique isn't the be-all and end-all. Melody plays a far more important role in his playing and that is precisely what separates him from the more mundane shredders."

— Janick Gers, Iron Maiden



"Great songs. Great riffs. Great arrangements. Great producer. Great innovator. Great magician. Great pants."

— Tom Morello, Audioslave



"He's just a fantastic guitarist, an unbelievable songwriter and one of the greatest rock producers to come around. It's really amazing when you find guys like that who bring you the whole vision. It really is amazing when you think about it."

— Joe Satriani



"Often, people make comparisons between Jimmy, Eric Clapton and Jeff Beck because they all started in The Yardbirds. All those guys are great, but to me, Beck's fusion records and Clapton's laidback blues can't compete with the huge sound and excitement of Led Zeppelin."

— Paul Gilbert

→ the studio," the guitarist claims. "But all the other stuff I just built up in the studio and added effects. The whole sonic wave middle section was worked out beforehand but, of course, it became organic and grew. Then there was all the padding and the swirling; the sort of *Jurassic Park* bits. And I played the descending riff [ie, the glissando that follows each shout of "wanna whole lotta love"] using a metal slide and adding some backwards echo. I came up with that combination."

"Wherever *Whole Lotta Love* came from," Plant noted, "it was all about that guitar riff. Any tribute that flows in must go to Jimmy and his riffs. They were mostly in E — you could really play around with them."

Plant was right. Aside from Bonham's extended drum solo in *Moby Dick*, *Led Zeppelin II* was founded entirely on riffs, with Page squeezing, stroking and strangling some of the greatest guitar parts ever from his combination of Gibson Les Paul and Marshall valve amp. With *Whole Lotta Love* leading the charge, the album also offered *The Lemon Song* (which combined a fuzzy ascending blues lick with a manic bridge section); *What Is and What Should Never Be* (blueprinting the quiet/loud dynamic often credited to The Pixies) and *Ramble On* (the rousing track that saw Page marry an acoustic verse to a juggernaut chorus). *Thank You*, meanwhile, offered the earliest hints that Zeppelin could be tender as well as tough.

The album's other standout moment, *Heartbreaker*, was also down to Jimmy Page. As the band wrapped up a recording session at New York's

A&R studios, the guitarist cleverly supplemented the song's loping groove with a dynamic, explosive improvised solo. Zeppelin folklore claims that Page played just three takes, with the best one grafted into the mix at a later point. "The interesting thing about that solo," admits Page, "is that it was recorded after we had finished. It was just an afterthought, really."

"I learnt to play guitar by listening to that album and playing along. It was my school of rock" — Christian Datsun, The Datsuns

YOUR GUEST EDITORS ON LED ZEPPELIN II... JACK BLACK



"I think *Whole Lotta Love* was some weird kind of experiment that Jimmy Page was trying, like, 'Let's take a great song and do it exactly backwards. Would that make a good song? And you know what, it did. How did he get so fucking lucky? Every time he wrote something it was a great, great song.'"

Whether you viewed it through the eyes of a music critic, a record company accountant or a bedroom guitarist, *Led Zeppelin II* was simply enormous. Commercially, the record reached the summit of the US album chart in December 1969, shifting eight million units and digging its heels in to remain on the radar for 98 weeks. In the UK (and thanks in part to Peter Grant's decision that no singles were to be released in Britain), *Led Zeppelin II* stood astride the album chart by February 1970, and remained a fixture there for a further 138 weeks. With The Beatles heading for the rocks and The Rolling Stones in tax exile, Led Zeppelin were fast becoming Britain's most profitable rock 'n' roll export.

The only sound louder than the ringing of cash registers was the gushing of the music press. While Zeppelin were never as popular with critics as their current status suggests (chiefly because of their refusal to give interviews), the

general consensus was that *Led Zeppelin II* echoed its predecessor in terms of its musical direction, but did it harder, faster, tighter and better. If, as many rock historians believe, Zeppelin's debut album had indeed invented heavy metal, then the follow-up had perfected it.

Ultimately, *Led Zeppelin II*'s commercial and critical impact was of secondary importance to its shaping of

the rock 'n' roll landscape. While one has to assume it was pure coincidence that the album arrived at the fag-end of the 1960s, the timing could not have been more appropriate. From the music itself to the chest-beating confidence with which the band performed it, everything about *Led Zeppelin II* represented a line in the sand; the end of one era and the start of the next. Its influence was felt immediately, even amongst contemporaries like Joe Perry (about to get his guitar wings with Aerosmith) and bearded wonder Billy Gibbons. "It was such an inspiration," recalls the ZZ Top guitarist, summing up the reaction of the elder statesmen.

And so it filtered down. As Led Zeppelin took centre stage in the wake of *II*, countless aspirant rock gods were watching from the wings, all marvelling at Page's incendiary guitar technique and attempting to incorporate it into their own playing. "*Led Zeppelin II* is an absolute classic," recalls Eddie Van

Rage Against The Machine: owe a debt to Pagey's epic riffs

Rage Against The Machine: owe a debt to Pagey's epic riffs

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Jimmy Page is certainly still influencing new generations of guitarists. Take Wolfmother, for example, the Australians who feature a healthy dose of Led Zeppelin among various other 70s rock influences in their retro sound. Wolfmother's breakthrough hit *Woman* (tabbed in TG153) and *Joker And The Thief*, illustrate guitarist Andrew Stockdale's Page-style riffs superbly.

TRACK 7

[illegible]

You can play this riff using either alternate picking or all downstrokes, but whichever you use, pick aggressively with a loose wrist. With the exception of the slide down at the end of bar 4, the part is played entirely at the 3rd position, so fret the initial D with your third finger. Lift your fingers just off the fretboard to damp the strings for the staccatos and muted hits.



Jimmy Page: he can write, and play, great riffs with his eyes closed

ROBERT KNIGHT/REDFERNS

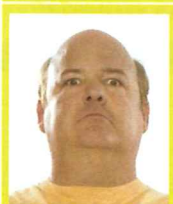
➔ Halen. "I think I got the idea of tapping from Jimmy Page's *Heartbreaker* solo. He was doing a pull-off to an open string, and I thought, 'Wait a minute... open string, pull off. I can do that, but what if I use my finger as the nut and move it around?' I just took the idea and ran with it."

Van Halen wasn't the only player who had homed in on *Heartbreaker*. "Page was never known as a fast guy – he was all feel," remembers Zakk Wylde of Black Label Society. "But he could play some fast stuff, like *Heartbreaker*. *Heartbreaker* sounded like lightning back then, baby! It's still a classic solo to this day. You hear someone play it now and although they can play it faster and better, Page just has that feel."

Other guitarists, such as ex-Gunner/Velvet Revolver guitarist Slash, had identified the hip-bucking blues of *Bring It On Home* as their starting point. "Anyone who's heard me play can trace a direct line back to Jimmy Page," admits Slash. "That song is where I got religious about playing a Les Paul and Marshall. I've jammed on it for years. *Bring It On* is simple yet profoundly heavy. It starts with a traditional boogie and suddenly those amazing riffs loom up and you're in new territory. That was my introduction to focusing a song around a riff and developing the solo from there."

Heavy albums don't age well. And yet, although *Led Zeppelin II*'s brutality had been eclipsed by several harder

YOUR GUEST EDITORS ON LED ZEPPELIN II...
KYLE GASS



"Zeppelin's stuff is great. They brought out this songbook, which I thought was really cool 'cos it was Jimmy Page giving you notes: 'This is how I play it, kids.' And that's how they all should be. We sometimes cover Good Times, Bad Times, and I found out from reading his tab that Jimmy Page would play it with his second and fourth finger, and I was like 'Great! Thank you, Jimmy, I appreciate that.' So if we ever put out a guitar book I'm gonna do that too. – take some time out to help the kids"

and heavier acts by the dawn of the 1990s, the album had lost none of its magnetism. "In the studio, I have an original *Led Zeppelin II* gold record up on the wall," Foo Fighters frontman Dave Grohl once explained.

"Heavy metal would not exist without them, and if it did, it would suck. In 1969 there was some real freaky shit going on, but Zeppelin were the freakiest."

The torch was being passed across the planet. "*Led Zeppelin II* was the first vinyl I was given by my brother," Stereophonics guitarist Kelly Jones told *Total Guitar* in a recent interview, "and I remember how exciting the album was, even though I was only eight-years-old

to that album and playing along with it every single day," recalls The Datsuns guitarist Christian Datsun. "I guess it was my school of rock. There's a bit of Jimmy in everything I play."

In 2006, that is still a sentiment echoed across the board, with up and coming rock bands such as The Answer and Wolfmother wearing their Zeppelin influences proudly on their sleeves, and Nic Cester of Jet even crediting *Led Zeppelin II* as the catalyst for his band's very existence. "I was a huge fan of that record," he notes. "I went through a massive Led Zeppelin phase when I was in high school. That's how me and Cameron [Muncey, guitarist] became

"Heavy metal would not exist without them, and if it did, it would suck. In 1969 there was freaky shit going on, but Zep were the freakiest" – Dave Grohl

when I first heard it. The anticipation of waiting for the solo to come after the breakdown in *Whole Lotta Love* is what makes it one of the best solos ever. It's like foreplay, sex and then, bang! *Led Zeppelin II* was the upbringing, hence the Les Paul and SG."

Musical movements blossomed and withered on the vine as the millennium came and went, but the plaudits for *Led Zeppelin II* continued to roll in. "The way I learnt to play guitar was by listening

friends, because he had a Zeppelin sticker on his bag and so did I."

It's quite simple really. All evidence points to one undeniable fact: that almost four decades after its initial release, *Led Zeppelin II* has endured the march of many varied and fickle musical trends and has flourished in the face of passing fashion. At the risk of contradicting Jimmy Page himself, this is more than a classic rock album. It's a timeless one. ■

LEARN TO PLAY

EVERY MONTH *TOTAL GUITAR* BRINGS YOU THE BEST IN FULL TRANSCRIPTIONS, SONGSHEETS AND RIFFS, PLUS THE HOTTEST VIDEO TUTORIALS WITH YOUR FAVOURITE PLAYERS...



We're pretty chuffed with the range of material we're bringing you this month. We always try our best to give you a bit of everything, but it's not always possible.

However, in TG156 we reckon we've nailed it. Metalheads can savour in the delights of Slayer's *South Of Heaven* and then move on to more classic acts in the shape of Judas Priest's *Exciter* and Iron Maiden's *Bring Your Daughter To The Slaughter*.

Now, before you start giving us the old, "There's too much metal" claptrap, look at what else there is for you to sink your teeth into. The View, All American Rejects and Coheed and Cambria provide a varied selection from the newest material around, and that's just the start of it...

Elsewhere in the mag we have a star studded set of Video Lessons from Alexi Laiho, Synyster Gates and country gent Albert Lee. Our essential Novice column covers tapped harmonics and octaves, while the final part of our Blues Dues columns (don't worry blues fans, we've got something new starting next month) looks at advanced jazz blues ideas.

Hey, we nearly forgot our guest editors Tenacious D's *The Pick Of Destiny* and RHCP's *Scar Tissue*! Not bad for a fiver, eh?

James Uings – Music Editor

WHAT IS TAB?

Tab is short for tablature, which is a notational system used to give more detailed information as to where the notes should be played on the fretboard than traditional music notation can provide.

Tab appears underneath conventional music notation as six horizontal lines that represent the six strings of the guitar, from the sixth (thick) string at the bottom to the first (thin) string at the top. On these six lines, numbers represent the required frets. For example, an A note on the 2nd fret,

third string, will be shown as a number '2' written on the third line down on the tab chart. Likewise, if the first string is to be played unfretted, '0' will be written on the highest string.

Providing fret and string numbers is tab's main role, but it also provides more performance detail. As guitar playing has evolved, so has the tab notation standards allowing for precise representation of techniques like hammer-ons, pull-offs, whammy bar dives and two-hand tapping.

NOTATION AND TAB DIAGRAM

This is where the key signature and time signature are shown

♩ = 72 This is the beats per minute (BPM)

0:51

2nd string 3rd fret 2nd string 1st fret 3rd string 2nd fret 4th string Open

1 E
2 D
3 C
4 A
5 B
6 E

T
A
B

3 1 2 0

CD time (where the part occurs on the original CD)

The note pitches and their rhythmic values are shown in the music notation. Here we have the notes D C A and another D played as crochets (quarter notes). Where they occur on the fretboard is shown in the tab.

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Meshuggah:
taking metal in
new directions

ON YOUR
CD-ROM



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FOUR BACKING TRACKS

PROGRESSIVE METAL

JUST IN CASE YOU DIDN'T KNOW HOW MUCH WE LOVE YOU GUYS, HERE ARE FOUR BACKING TRACKS FOR YOUR EARS ONLY!

CHRIS WILLIAMS/WIREIMAGE

Welcome to the first in a new series of columns written especially for you, the TG subscriber. Each month we will supply you with four or five backing tracks in different styles for you to wail over until your fingers bleed!

We've made each track a decent length, so you don't have to worry about the track running out just as you hit your coolest lick.

With that in mind, this month we have put together a few challenging metal tracks that make use of some fantastic downtuned riffs.

Don't be put off by this, though. You don't have to be downtuned to play along; you don't even have to be a massive metal fan. There's plenty of things to dig your teeth into. For example, the 3/4 time signature found on Track 2 or the exotic modes found on Track 3. If you

fancy trying them out, here's what you need to do to get started:

Put the CD-ROM in your computer, go to START>RUN>BROWSE then search for ALL FILES. You will see a folder entitled SUBS HUGS. Click this, then the DECRYPTER icon. When asked for an Access Key, type in 'backing' and select where to save the files. You can then play the files in your media player.

TRACK 1: B DORIAN/E MIXOLYDIAN

MP3

♩=120

4/4 ||: Bm / / / | / / / / | / / / / | / / / / :||

||: E^{13#9} / / / | / / / / | / / / / | / / / / :||

Play 4 times

The first section is B Dorian while the second is in E Mixolydian. Although technically the notes are the same, you should emphasise the relevant root note for the correct sound.

TRACK 2: E AEOLIAN/NATURAL MINOR

MP3

♩=120

3/4 ||: Em / / | D / / | Bm / / | C / / :||

The 3/4 feel gives this an unusual twist, at least for a metal track.

TRACK 3: E PHRYGIAN DOMINANT/A AEOLIAN

MP3

♩=80

6/8 ||: E⁵ / / / / / | / / / / / | / / / / / | / / / / / :||

||: Am / / / / / | G / / / / / | F / / / / / | Am / / G / / :||

This track gives you a great opportunity to get all those exotic licks out of your system.



TRACK 4: E LYDIAN

MP3

♩=120

4/4 :||: E⁵ / E⁵#11 / | E / / / :||: F#¹¹ / F#⁷ / |

Play 4 times

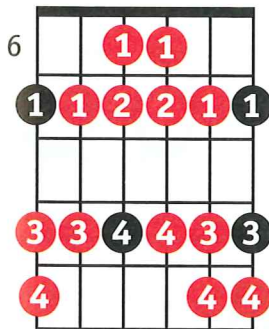
F#⁹ / / / :||: E⁵ / E⁵#11 / | E / / / :||

Play 4 times

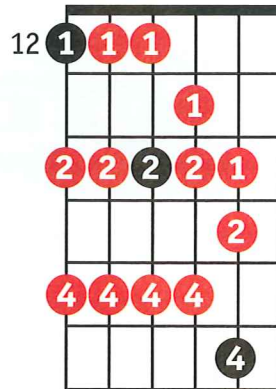
Play 4 times

Use alternate picking throughout this ascending two-note rhythmic grouping. Try using your first finger for the 12th fret and your third finger for the 14th fret string jumps – by ‘rolling’ just one finger across the strings you will be able to fret the notes more quickly.

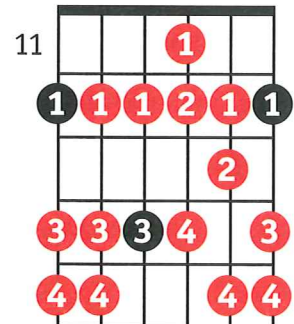
SUGGESTED SCALES AND FINGERINGS



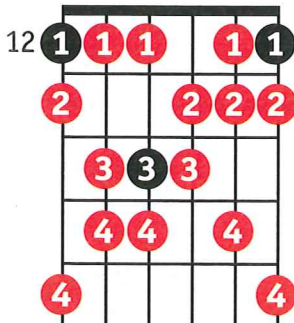
B Dorian



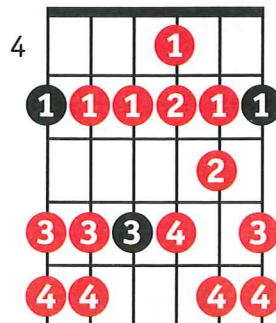
E Mixolydian



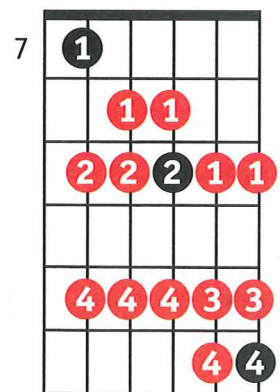
E Aeolian



E Phrygian
Dominant



A Aeolian



E Lydian

There are lots of options to solo over these tracks, but here are a few suggestions to get you started.

LEARN TO PLAY

IRON MAIDEN

BRING YOUR DAUGHTER TO THE SLAUGHTER

TURN UP YOUR GUITAR AND AMP FOR SOME REAL FULL-ON AC/DC STYLE ROCK RIFFING, AS IRON MAIDEN'S FIRST EVER NO 1 UK HIT GETS THE TG TREATMENT

ON YOUR CD
TRACKS 8-9



Dave Murray: one prong of Maiden's three-pronged guitar attack

'BRING YOUR DAUGHTER...'

WORDS AND MUSIC BY
BRUCE DICKINSON

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Iron Maiden's *No Prayer For The Dying* (1990) saw the band return to their classic mid-period sound and boasted the hit singles *Holy Smoke* and *Bring Your Daughter To The Slaughter*. The latter, previously released as a Bruce Dickinson single to promote the 1989 film *A Nightmare On Elm Street 5*, had already been awarded the Golden Raspberry Award for the worst piece of film music. Nevertheless, it gave Maiden their first ever UK No 1.

Featuring Jannick Gers and Dave Murray on guitar, *Bring Your Daughter* features more of a stripped down rock riffing approach, unlike the classic gallop rhythms and twin guitar harmonies often associated with Maiden. While this may make the track easier to play, the solo is still pretty demanding.

The song kicks off with an AC/DC-style riff that has a tough move from G5 to E5, which needs a fast finger movement, although you can omit the 4th fret B for an easier E5 shape.

The verse arpeggios are easy enough, although due care should be taken

GETTING THE SOUND



The default UK heavy metal sound is a roaring Marshall amp with a healthy dose of mid and a bridge humbucker selected. Avoid the more 'fizzy' Mesa/Boogie style distortion, which will sound a little too modern here.

to avoid letting the remaining open strings ring through. As long as you pay attention to your muting you'll be fine.

The chorus features an almost clichéd blues riff idea with simple powerchords and 6 chords. Try to approach this section with downstrokes for a more consistent rock sound and better timing.

The solo is based around the E natural minor scale with some classic blues/pentatonic ideas thrown in for good measure, although it's the fast alternate picked sections that will require the most work and dedication from you. The approach at times seems to be to just 'play as fast as possible', and

NOVICE WATCH

VIOLINING

This technique, popularised by guitarists such as Alex Lifeson from Rush and Eddie Van Halen, involves quickly bringing up the guitar's volume to produce a 'swell' sound. Violining usually involves using a fret hand hammer-on rather than picking the note and then using the volume pot, but either way the initial note attack shouldn't be heard (the volume needs to be at 0). Most guitarists find wrapping their 'c' finger around the volume knob works best.

although there are shapes (eg, bars 7-8), there's no definite rhythmic idea to practise. The best approach is to therefore play what feels comfortable and not stick too rigidly to the tab.

STEVE ALLSWORTH

IRON MAIDEN: *Bring Your Daughter To The Slaughter* - intro

TRACK 8

Because of the offbeat rhythm, use an alternate strumming approach (ie, the first G5 and A5 chords are played with an upstroke). Listen out for the slight whammy bar scoop on the held E5 chord before the verse.

BACKING - TRACK 9



PLAY GUITAR WITH IRON MAIDEN (GUITAR TAB/VOCAL BOOK/CD, 64pp, £14.95, REF: AM967340) TAB TRANSCRIPTIONS AND BACKING TRACKS TO 6 OF THE BAND'S BEST: 'ACES HIGH', 'BRING YOUR DAUGHTER... TO THE SLAUGHTER', 'THE NUMBER OF THE BEAST', 'PHANTOM OF THE OPERA', 'RUN TO THE HILLS' AND 'THE TROOPER'.
[HTTP://WWW.MUSICROOM.COM/SE/ID_NO/025790/DETAILS.HTML](http://www.musicroom.com/se/id_no/025790/details.html)

TRACK 8

Keeping your fret hand fingers high in the air rather than flat will help you to avoid accidentally touching the open strings in between each arpeggio.

BACKING – TRACK 9

TRACK 8

The basic chord structure is made all the more interesting by the connecting notes. All these are based around classic blues/country ideas in open position and are a great way to embellish simple powerchords.

BACKING – TRACK 9

TRACK 8

The gratuitous pick slide in bar 4 is a classic idea, so you should practise changing between this technique and ordinary picking while ensuring the transition is smooth.

BACKING – TRACK 9

TRACK 8



BRING YOUR DAUGHTER TO THE SLAUGHTER ■ LEARN TO PLAY

IRON MAIDEN: *Bring Your Daughter To The Slaughter* – solo (cont'd)

TRACK 8

Although the sextuplets at this speed are probably too fast to grasp at first, the basic scale and arpeggio shapes can be applied at a slower tempo to achieve similar effects. Even the doublestop idea in bars 4-5 are a variation on a simple Chuck Berry lick.

BACKING – TRACK 9

IRON MAIDEN: *Bring Your Daughter To The Slaughter* – interlude

TRACK 8

The upper violinated note is probably easier to execute as you can use your third finger to hammer-on while your other fingers mute the remaining strings. A healthy dose of reverb also makes these notes stand out more than normal. You may also like to try playing both notes as an octave chord.

BACKING – TRACK 9

IRON MAIDEN: *Bring Your Daughter To The Slaughter* – harmony melody

TRACK 8

No Maiden song is complete without at least some reference to harmonised thirds, and these simple ideas use alternate picking throughout. Take care as usual to avoid noise when changing between strings.

BACKING – TRACK 9



TRACK 8

Most of this solo accentuates the chord changes underneath with unison bends. The main difficulty here is maintaining accurate pitching. Practicing these on their own initially will help you to hear the 'beating' that occurs if you are too sharp or flat.

BACKING – TRACK 9 **ENDS**

LEARN TO PLAY

THE VIEW

WASTED LITTLE DJs

A MASSIVE CHART HIT THAT FEATURES AN OPEN STRING-RIDDLED SOLO AND REQUIRES TONS OF ATTITUDE. PREPARE FOR YOUR FINGERS TO BE WASTED...

ON YOUR CD
TRACKS 12-13



'WASTED LITTLE DJs'

WORDS AND MUSIC BY
FALCONER, WEBSTE

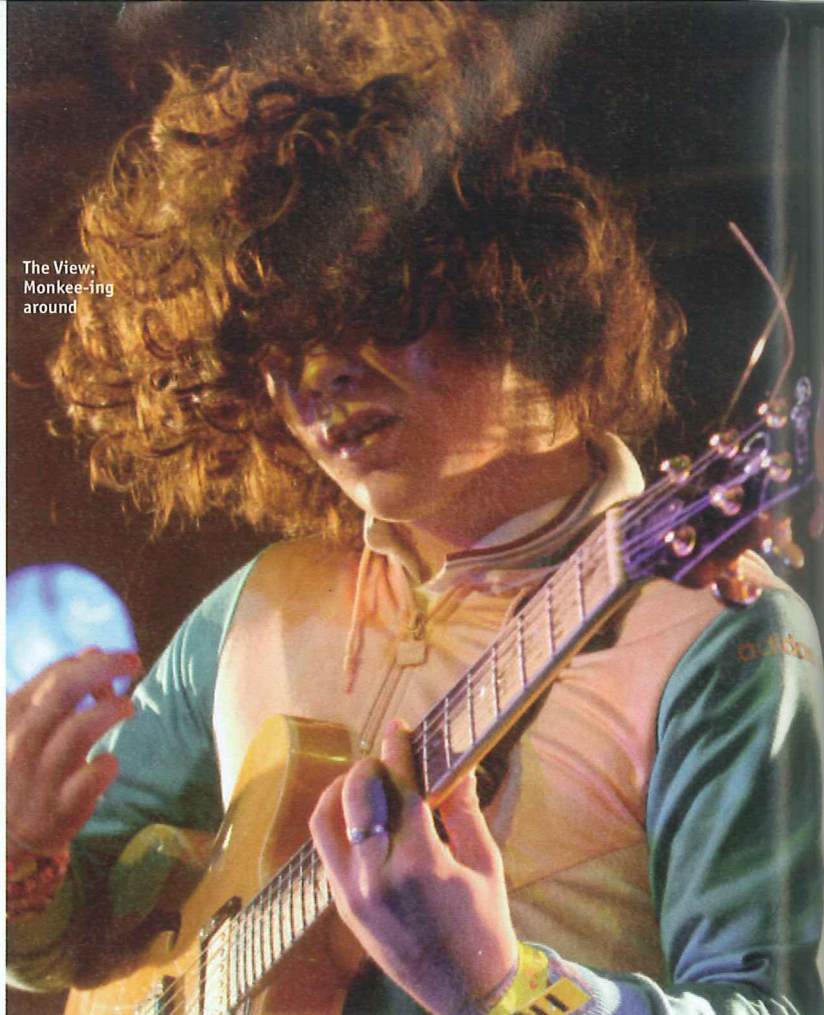
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A year ago, The View (including Kyle Falconer on lead vocals/guitar and Pete Reilly on lead guitar), were living and rehearsing in the back of a Dundee nightclub, a period which they have since referred to as their "Monkees-like existence". But thanks to the smash hit success of their recent single *Wasted Little DJs*, The View have been playing to packed-out venues all over the UK.

After an unaccompanied guitar intro, *Wasted Little DJs* sees the entire band kick in with a full-on rock vibe before settling into a less aggressive and more melodic verse. The song has its fair share of full major barre chords (a common staple of the punk style), but watch out for more of the complex voicings dotted around. For example, the Asus2 in the verses and F#m11 in the choruses. Even though these names can sound quite scary, the shapes themselves are actually simple to play and, as you will hear, are very effective in a song.

Open strings are a great way of padding out thin sounding single-note

The View;
Monkee-ing
around



GETTING THE SOUND



Both Kyle and Pete are keen on the thick tone provided by semi-hollow body guitars such as the Gibson ES-335 and Gretsch White Falcon. They also sport 335-style guitars from a local company called Roberts. Their choice of amplifiers are a mixture of Marshall and Vox, generally of the 2x12 variety, which provide a raunchy but contained sound. No effects pedals are needed here, but some reverb was added in the mix. We used a POD on the Brit Hi Gain setting, but you may want to tweak these settings, especially for the solo parts that benefit from a little more drive and treble (which we ended up running flat-out).

parts, and in this song the lead guitar makes use of open strings combined with high-fretted notes. Play the first three bars of the solo without the open strings and you will hear the difference they make to the overall sound. Van Halen's *Ain't Talking Bout Love* is another example of open strings being used in a solo, as Eddie uses a similar idea on the first two strings. The rest of the solo uses more traditional blues ideas. As a general guideline, *Wasted Little DJs* needs to be

NOVICE WATCH

DOWNSTROKES

To maintain intensity as you become more comfortable with the chords, try using groups of just downstrokes on sections of the rhythm. This will provide a different sound to the alternate up/down patterns, which may be easier to play but can sound correspondingly relaxed, slick and dull in this context. This isn't a hard and fast rule, so feel free to experiment.

played with tons of energy and a sense of urgency.

RICHARD BARRETT

THE VIEW: *Wasted Little DJs* - intro

TRACK 12

The musical notation shows the guitar intro for 'Wasted Little DJs'. It starts with a treble clef, a key signature of one sharp (F#), and a tempo of 161. The first measure is an E5 power chord. The subsequent measures show a sequence of chords and single notes, with fret numbers indicated below the staff. The notation includes a 'TAB' section with fret numbers for the first two strings.

The song begins with this unaccompanied intro and continues as the rest of the band kick in. You can hear just a splash of reverb on there, which would have been added in the mix.

BACKING - TRACK 13

TRACK 12

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a bass part, both with tablature. The guitar part is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The bass part is written in bass clef with the same key signature and time signature. The guitar part features a prominent E5 power chord at the beginning. The bass part includes a section marked "RP" (Right Pedal) and a section marked "BU" (Bass Up) at the end. The score is presented in a clear, legible format with standard musical notation and tablature.

BACKING – TRACK 13

TRACK 12

BACKING – TRACK 13



TRACK 12

BACKING – TRACK 13

TRACK 12

BACKING – TRACK 13

TRACK 12

1:44

TAB

5	5	7	7	5	5	5	5	5	5	7	7	0	0	0	0	0
6	6	8	8	6	6	6	6	6	6	6	6	0	0	0	0	0
7	7	9	9	4	4	4	4	4	4	7	7	1	1	1	1	1
5	5	7	7	4	4	4	4	4	4	9	9	2	2	2	2	2
										7	7	0	0	0	0	0

BACKING – TRACK 13



WASTED LITTLE DJS ■ LEARN TO PLAY

THE VIEW: Wasted Little DJs – bridge

TRACK 12

2:16

E Asus² E C#m

Aadd⁹ B

Play 4 times

During the 'down' section, this main guitar part is played loosely and quite gently, which cleans up the tone nicely without having to turn anything down, such as the drive or your guitar. By all means play it exactly as transcribed, but remember the most important thing here is to capture the feel.

BACKING – TRACK 13

THE VIEW: Wasted Little DJs – solo

TRACK 12

2:38

E A E C#m

RP

A E C#m



WASTED LITTLE DJS ■ LEARN TO PLAY

THE VIEW: Wasted Little DJs – solo (cont'd)

TRACK 12

In this part the solo develops the open 'drone' string motif further before departing into more traditional pentatonic/blues territory. Also featured are some string bends, doublestops in bars 11/12 and a pick scrape at the end.

BACKING – TRACK 13

THE VIEW: Wasted Little DJs – outro

TRACK 12

This repeated chord figure takes an abrupt 'left turn' into swing/shuffle time at the tail end of the track, so don't forget to be ready for it when playing along with the CD backing track.

BACKING – TRACK 13 ENDS

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All American Rejects guitarists Mike Kennerty and Nick Wheeler

LEARN TO PLAY

ALL AMERICAN REJECTS

DIRTY LITTLE SECRET

PEEP THIS HUGE POWER POP SINGLE FROM THE USA WITH COOL RIFFS, A SING ALONG CHORUS AND AN EASY SOLO!

'DIRTY LITTLE SECRET'

WORDS AND MUSIC BY RITTER, WHEELER

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Hailing from Oklahoma, All American Rejects burst onto the scene in 2000 thanks to their energetic pop rock fuelled by the twin guitar line-up of Nick Wheeler and Mike Kennerty.

Dirty Little Secret is taken from All American Rejects' second album, *Move Along*, and was originally released as a single in 2005. The track subsequently featured on the soundtrack to the chick-flick *John Tucker Must Die* (2006) and a timely re-release followed.

The intro has been tabbed for one guitar, but was originally two parts due to the swift alternating B \flat 5 and octaves in the first bar. Don't let this put you off, though. This riff sounds cool on one guitar and is great practice for jumping quickly to powerchords or octaves.

The track's short, melodic solo is highly effective, cleverly building on the

GETTING THE SOUND



This song uses a high gain setting and you will need to make sure you boost the bass to get the appropriate sound. Both Nick Wheeler and Mike Kennerty use Gibson guitars, but any humbucker-equipped guitar will suffice. We used a Les Paul through the Virtual Marshall Plexi Jump Lead and 4x12 cab setting on a PODxt.

intro to create a complementary musical interlude as opposed to an unrelated shred-fest. It shouldn't take much effort to master this, because all you really need to watch out for are the awkward position shifts that feature when you move from the octaves in bar 1 to the pull-offs in bar 2.

PHIL CAPONE

NOVICE WATCH

LOOKING FORWARD!

Although the main riff is played on two guitars, it's a good exercise in position shifting. To do this well you must anticipate the shifts. Don't wait until you have played the powerchord and then think about where the octave is; you should be looking at the fret to see where the octave is going to be played before you play it, as this will help you feel better prepared.

ALL AMERICAN REJECTS: *Dirty Little Secret* – main riff

TRACK 10

$\text{♩} = 145$

B \flat 5 A \flat 5 B \flat 5 A \flat 5 Play 3 times

TAB

11 8 6 5 9 11

The octaves should be played with your first and fourth finger. Use your pick to strike both notes simultaneously. By carefully angling your first finger you should be able to damp the unwanted open strings.



DIRTY LITTLE SECRETS ■ LEARN TO PLAY

ALL AMERICAN REJECTS: *Dirty Little Secret* – verse

TRACK 10

0:16

N.C. F N.C. E^b

TAB

8 8 8 8 8 8 8 8 7 7 7 7 7 7 7 3 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Use downpicks throughout to achieve an even sound. The octaves in the first bar should be played with your first and third fingers, then switch to your third and second finger for the doublestops in the second bar, which will leave your first finger free for the C at the end of the bar.

ALL AMERICAN REJECTS: *Dirty Little Secret* – solo

TRACK 11

2:02

B^b5 B⁵ B^b5 A^b5

TAB

11 11 9 9 8 9 8 8 11 11 9 9 8 10 12 13(15) (13)

B^b5 A^b5 B^b5 A^b5

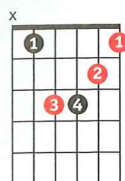
TAB

11 13 11 13 11 11 10 11 10 11 11 13 11 13 11 11 10 11 10 11

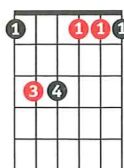
This solo starts in the 8th position with your first finger on the fourth string. Use your second finger for the third string slide in bar four as this makes for a smooth position shift up the neck, leaving your third finger free for the whole step bend up to D on the second string.



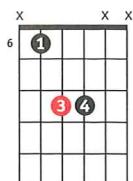
THE CHORDS



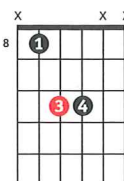
Cm



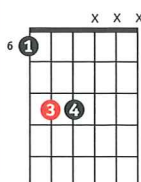
Gm



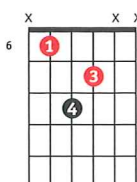
E_b5



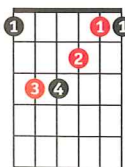
F5



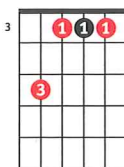
B_b5



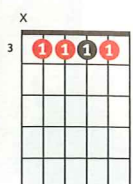
B_b/E_b



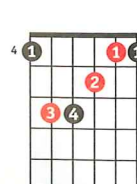
F



B_b/D



B_b/C



A_b

You will need to learn these 10 chords to play *Dirty Little Secret*.

VERSE 1: (CHORDS AS TAB)

Let me know that I've done wrong
When I've known this all along
I go around a time or two
Just to waste my time with you

PRE-CHORUS 1:

Cm
Tell me all that you've thrown away
Gm
Find out games you don't wanna play
E_b5 F5
You are the only one that needs to know

CHORUS 1:

B_b5 B_b/E_b
I'll keep you my dirty little secret
Gm
(Dirty little secret)
F B_b5 B_b/E_b
Don't tell anyone or you'll be just another regret
Gm F
(Just another regret hope that you can keep it)
B_b/E_b
My dirty little secret
B_b5
Who has to know?

VERSE 2

B_b5 F5 Gm
When we live such fragile lives
E_b5 B_b5
It's the best way we survive
F5 Gm
Go around a time or two
E_b5 Cm
Just to waste my time with you

PRE-CHORUS 2

Cm
Tell me all that you've thrown away
Gm
Find out games you don't wanna play
E_b5 F5
You are the only one that needs to know

CHORUS 2

B_b5 B_b/E_b
I'll keep you my dirty little secret
Gm
(Dirty little secret)
F B_b5 B_b/E_b
Don't tell anyone or you'll be just another regret
Gm F
(Just another regret hope that you can keep it)
B_b/E_b
My dirty little secret
Gm
Who has to know?

MIDDLE SECTION

Gm F
The way she feels inside
E_b5
Those thoughts I can't deny
Gm F
These sleeping dogs won't lie
E_b5
And all I've tried to hide
B_b/D
It's eating me apart
B_b/C B_b5
Trace this life out

GUITAR SOLO (AS TAB)

FINAL CHORUS

B_b5 E_b5
I'll keep you my dirty little secret
Gm
(Dirty little secret)
F5 B_b5 E_b5
Don't tell anyone or you'll be just another regret
Gm F5
(Just another regret)
B_b5 B_b/E_b
I'll keep you my dirty little secret
Gm
(Dirty little secret)
F B_b5 B_b/E_b
Don't tell anyone or you'll be just another regret
Gm F
(Just another regret hope that you can keep it)
B_b/E_b F5 Gm
My dirty little secret, dirty little secret, dirty little secret
A_b
Who has to know?
(repeat intro - ends on F5)



RED HOT CHILI PEPPERS

SCAR TISSUE

THIS MODERN DAY CLASSIC HERALDS THE RETURN OF JOHN FRUSCIANTE TO THE CHILI'S FOLD, FEATURING SOME RED HOT GUITAR LICKS YOU NEED TO LEARN

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Californication, the Chili's 1999 studio album that features the ballad *Scar Tissue*, is often seen as the natural follow-up to 1991's *Blood Sugar Sex Magik*, since it saw the return of troubled guitar genius John Frusciante after Dave Navarro's brief stint with the band came to an end.

The stripped down song arrangement reflects RHCP vocalist Anthony Kiedis' poignant lyrics. Most of the time the instrumentation is only drums, bass and one rhythm guitar supplemented by Kiedis' vocals and Frusciante's backing vocals. The only addition to this is the slide guitar work, which becomes longer and more intense each time it appears.

The main difficulties with *Scar Tissue* are usually related to Frusciante's groove style of playing. There's a loose swing feel throughout the track that shouldn't feel too rigid or intense, otherwise you won't lock in with the bass and drums.

Understanding that there are varying degrees of swing is perhaps one of the most difficult concepts to explain, but it's

John Frusciante: feelin' the funk



GETTING THE SOUND



Frusciante is generally associated with Fender Strats and Marshall amps, and using these will get you close to his sound. Use a neck singlecoil for both the rhythm and lead work to gain a more rounded sound, while some warm valve distortion is needed for the final solo. A dedicated compression pedal helps even out the dynamics in Frusciante's playing and should get you close to his clean sound as well as sustaining the longer slide solo notes.

NOVICE WATCH

SLIDE PLAYING

This involves using a glass or metal slide to fret a note (usually on the third or fourth finger). Place the slide directly over the fret: if the slide is off from this, the note will sound out of tune. To avoid string noise you will need to use dampening, both behind the slide with your free fret hand fingers and the palm of your pick hand.

something that often only comes from playing with other musicians. *Scar Tissue*, for example, has a feel that is often lazy and referred to as 'behind the beat', so it's worth playing along with the original track a few times to get a feel for it.

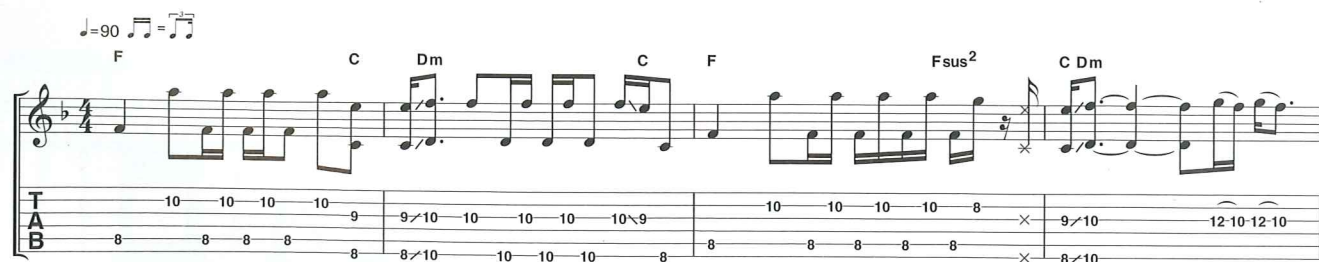
The slide playing can also present difficulties, especially in terms of pitching (see Novice Watch). It's also worth noting that if your action is too low you will struggle to gain a good sound, since the slide will end up fretting

the notes rather than sliding over the frets. It may be worth digging out an old guitar to use just for slide.

STEVE ALLSWORTH

RED HOT CHILI PEPPERS: *Scar Tissue* – intro

TRACK 14



In keeping with the stripped back sound, Frusciante only plays the root and 3rd an octave above (a 10th) for each chord. The tricky slide from C to Dm works best with your second and third fingers. The sliding shape changes, so it takes some practice to get each finger moving a different distance.

BACKING – TRACK 15

TRACK 14

This variation on the intro means the same guidelines apply. Use your first and third fingers for the main F chords and leave your fourth finger free for the high C. Keep your fret hand fingers fairly flat to mute the unwanted open strings.

BACKING – TRACK 15

TRACK 14

Use steady strumming to play these simple bar chords (ideally with your index finger) and feel free to embellish the rhythm on subsequent repeats.

BACKING – TRACK 15

TRACK 14

Use the same guidelines as for the verse, but watch out for the offbeat single notes. These should be played with your index and middle fingers, taking care not to stray into any of the other strings.

BACKING – TRACK 15

TRACK 14

Although this chorus is slightly longer, you will probably be more concerned with how to make the transition into the solo. The most practical way of achieving this is by leaving the entire final bar free (no Dm chords), which should give you enough time to attach the slide to your preferred finger.

BACKING – TRACK 15



SCAR TISSUE ■ LEARN TO PLAY

RED HOT CHILI PEPPERS: *Scar Tissue* – solo one

TRACK 14

W/ slide + pick

TAB: 13-10 10 [10] 10-8-8 8-10 10 10-12-12-13

All the slide solos are played with a lazy feel, so don't take the rhythmic notation too literally. Experiment by using different strings to play the same melody to suit your style of slide playing. Avoiding the dreaded fret buzz is the trickiest aspect here, so keep your slide flat with a light touch.

BACKING – TRACK 15

RED HOT CHILI PEPPERS: *Scar Tissue* – breakdown verse four

TRACK 14

1:32

TAB: 10-10-10-10-9 9-10-10-10-10-9 10-10-10-8-8 8-10-10-12-10-8-5 8-8-8-8-8 8-8-8-8-8 8-8-8-8-8 8-8-8-8-8

This verse variation follows the bass part closely, so stay in time with it to maintain the loose swing feel.

BACKING – TRACK 15

RED HOT CHILI PEPPERS: *Scar Tissue* – solo two

TRACK 14

1:59 w/pick + slide

TAB: 13-15 15-13-13-10 10-8-8 13-10 13-15 17-13-10-10 10-13-8-8 13-10 15-17-17-18 18

There's very little slide vibrato used here, so your pitching needs to be good. Ultimately your ears will be the judge of this, with only small movements causing the notes to either sharpen or flatten. To help the notes sustain a little longer add some compression.

BACKING – TRACK 15



SCAR TISSUE ■ LEARN TO PLAY

RED HOT CHILI PEPPERS: *Scar Tissue* – solo three (cont'd)

TRACK 14

2:48 w/distortion + slide

Dm C Dm

RP RP

TAB

20/22 22\20 20 20/22 17 17 18 15 [15]\13 13 15 15\13

C Dm

RP RP

TAB

13 15 15 15\13 13 10 10/13 8 10/13 10 12/14\12 14

C Dm

TAB

14 14 14 12/14 [14]\12 12/14 10 10 10 12 12 [12]

C Dm

RP rit.

TAB

14 18 17 17 12/13 12/15 [15]\10 [10]\13 10 8 [8] 10

You can achieve more vibrato here by lightly rubbing the slide up and down the string rather than across it (ie, the opposite to traditional finger vibrato). Try angling the slide slightly on the third and fourth strings rather than coming down completely flat, which will help you avoid string noise on the top strings. Using plenty of compression also helps the notes to sustain.

BACKING – TRACK 15 ENDS

Claudio Sanchez: didn't his mum ever tell him it's rude to gargle onstage?



STEVE JENNINGS/RETNA

LEARN TO PLAY

ON YOUR CD
TRACKS 16-17



COHEED AND CAMBRIA

TEN SPEED (OF GOD'S BLOOD AND BURIAL)

CONCEPTUAL PROGRESSIVE ROCK HAS A NEW PROPONENT IN THE FORM OF AMERICAN ROCKERS COHEED AND CAMBRIA. PREPARE FOR TALES OF SCI-FI ADVENTURES ON THEIR LATEST SINGLE!

'TEN SPEED (OF GOD'S BLOOD AND BURIAL'

WORDS AND MUSIC BY CLAUDIO SANCHEZ, MICHAEL TODD, JOSHUA EPPARD AND TRAVIS STEVER

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Coheed And Cambria are a modern-day progressive rock band in the tradition of Yes, Rush and Dream Theater. With similar technical precision, intricate guitars, bass duelling and advanced compositional structures, there's also a sci-fi storyline running through their albums like some kind of prog rock-opera for the new millennium.

Our featured track is taken from *Good Apollo I'm Burning Star IV, Vol 1: From Fear Through The Eyes of Madness* (2005), which is part of a much longer four-part saga, with a prequel yet to be completed as well as the second half of part four!

There are lots of tight syncopated rhythms, alternate-picked motifs and a cool composed solo on *Ten Speed (Of God's Blood And Burial)* that you would expect from this type of band.

Guitarists Claudio Sanchez and Travis Stever use a wide range of Gibsons (mainly Explorers and Les Pauls, respectively) through Bogner Uberschall amps to give them a modern

GETTING THE SOUND



Modern American high-gain sound is all about valve-driven distortion, so adopting a Mesa/Boogie style amp, together with the bridge humbucker simulator, will get you close to what you're after. The original track is tuned to E₂, but we've kept it at concert pitch to save you from having to detune.

high-gain sound. Muting therefore becomes a major factor, especially during the chorus sections where you don't want any unwanted noise to creep through. Pay particular attention to muting all the strings with your pick hand during the rests, but remember that your fret hand needs to play a role in this as well.

The solo has a 'composed' feel, so the melody will be easier to remember than just some out-and-out shredding. Break it down into two or four bar sections

NOVICE WATCH

COUNTERPOINT

This is a rather posh musical term to loosely describe what's happening between the main verse riffs. Counterpoint focuses on melodic interaction rather than harmonic effects generated when melodic strands sound together (ie, chords). The technique used here creates a complex rhythmic and melodic sound when put together as a whole. Notice how it differs from the strict rules used when two guitar parts are simply harmonised.

as usual, concentrating on any tricky technical areas such as the bending licks (bars 5 and 13-14). **STEVE ALLSWORTH**

COHEED AND CAMBRIA: *Ten Speed (Of God's Blood And Burial)* – intro

TRACK 16

GUITARS AND BACKING: STEVE ALLSWORTH

♩ = 158

A⁵

TAB

7 9 9 7 7 7 7 5 5 5 5 4 4 5 7

This riff needs to be alternate picked, so ensure you move smoothly between strings with your pick and avoid note bleed.

BACKING – TRACK 17



COHEED AND CAMBRIA: *Ten Speed (Of God's Blood And Burial)* – main riff/verse

TRACK 16

0:06

N.C.

1. 2.

Try the first hammer-on with your first and second fingers, then shift into the 12th position. The awkward 15th fret string skip in bar 4 works well as a first finger barre. Use a clean sound with the neck pickup selected.

BACKING – TRACK 17

COHEED AND CAMBRIA: *Ten Speed (Of God's Blood And Burial)* – chorus

TRACK 16

0:37

F⁵ D⁵ A⁵

C⁵ F⁵ D⁵ A⁵

1. 2.

PM

There's an unexpected lack of palm-muting here, so your movement between notes and chords needs to be smooth and clean. Practise slowly while looking out for fret noise as you slide from each position. Since you're only playing two-note powerchords, your third finger will be doing the lion's share of muting the remaining strings, so keep it fairly flat.

BACKING – TRACK 17

COHEED AND CAMBRIA: *Ten Speed (Of God's Blood And Burial)* – solo

TRACK 16

1:56

G⁵ E⁵ B⁵



TEN SPEED (OF GOD'S BLOOD AND BURIAL) ■ LEARN TO PLAY

COHEED AND CAMBRIA: *Ten Speed (Of God's Blood And Burial)* – solo (cont'd)

TRACK 16

Musical notation for the first system of the solo, featuring a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. Chords D⁵ and G⁵ are indicated above the staff. The guitar tablature (TAB) is written below the staff, showing fret numbers and techniques such as bends (marked with triangles) and vibrato (marked with wavy lines). The TAB includes fret numbers 9, 14, 16, and 18.

Musical notation for the second system of the solo. The melody continues with a treble clef and a key signature of one sharp. Chords B⁵, D⁵, G⁵, and E⁵ are indicated above the staff. The guitar tablature (TAB) shows fret numbers and techniques, including bends and vibrato. Fret numbers 14, 16, 12, and 11 are visible.

Musical notation for the third system of the solo. The melody continues with a treble clef and a key signature of one sharp. Chords B⁵, D⁵, G⁵, and a triplet of G⁵ are indicated above the staff. The guitar tablature (TAB) shows fret numbers and techniques, including bends and vibrato. Fret numbers 11, 14, 12, 9, 12, 11, 12, 11, 9, 19, 22, 22, 22, 22, 22, 22, 19, and 17 are visible.

Musical notation for the fourth system of the solo. The melody continues with a treble clef and a key signature of one sharp. Chords B⁵, D⁵, and F⁵ are indicated above the staff. The guitar tablature (TAB) shows fret numbers and techniques, including bends and vibrato. Fret numbers 17, 19, 12, 15, 17, 14, 15, 17, 15, and 15 are visible.

There are quite a few scalar runs using Bm (B C# D E F# G A) and Bm pentatonic (B D E F# E), so it's worth familiarising yourself with both of them. The wah will help emphasise the vibrato notes and pinched harmonics, so make sure you have it in the 'down' position when you really want to milk one of these.

BACKING – TRACK 17



TEN SPEED (OF GOD'S BLOOD AND BURIAL) ■ LEARN TO PLAY

COHEED AND CAMBRIA: *Ten Speed (Of God's Blood And Burial)* – bridge

TRACK 16

2:21 let ring - - - - -

TAB 5 7 5 0 5 3 5 7 5

Play 3 times let ring - - - - -

TAB 0 5 3 5 7 5

These long 'let ring' chords need excellent counting otherwise you will lose your place. The bass guitar and drums offer a confusing counterpoint to this part, so you may want to count aloud to start with.

BACKING – TRACK 17

COHEED AND CAMBRIA: *Ten Speed (Of God's Blood And Burial)* – interlude

TRACK 16

2:45 w/wah

C⁵ A⁵ G⁵ Play 3 times

TAB 10 8 10 8 10 8 13 8 12 8 10 8 12 10 8 12 10 8 10

This keyboard style melody sounds smooth because of the pull-offs. Avoid barring your first finger over the 8th fret and instead move it over each string, which should help you avoid any nasty note bleed between the two strings.

BACKING – TRACK 17

LEARN TO PLAY

SLAYER

SOUTH OF HEAVEN

TO CELEBRATE THE RELEASE OF SLAYER'S 10TH ALBUM, *CHRIST ILLUSION*, WE SET OUR METAL COMPASSES TO 1988 AND LOOK AT THE TITLE TRACK FROM *SOUTH OF HEAVEN*



'SOUTH OF HEAVEN'

WORDS AND MUSIC BY DIAZ, HANNEMAN

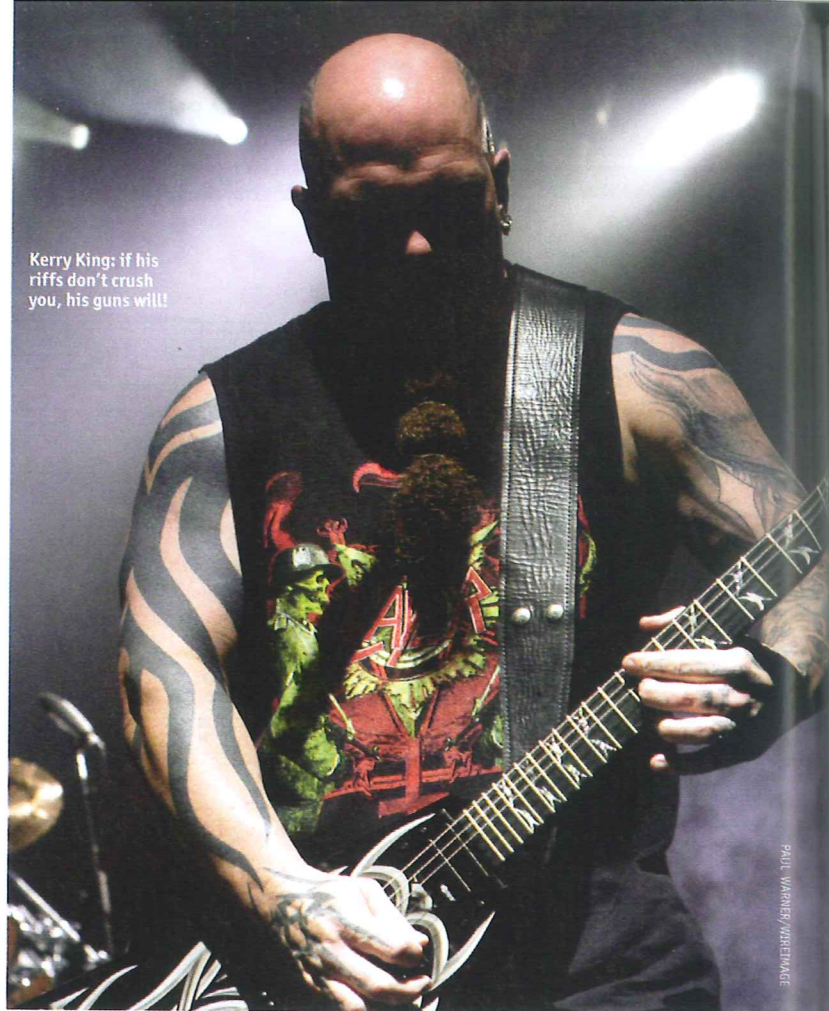
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South Of Heaven (1988) was the anticipated follow-up to the massively influential *Reign In Blood* (1986), which featured metal anthem *Angel Of Death*. *South Of Heaven*'s title track marked a departure from the fast-tempo aural assault previously associated with Slayer, and instead concentrated on crushing heaviness and slower grooves.

Guitarists Jeff Hanneman and Kerry King's writing skills shine on this track by cleverly arranging their parts to compliment each other. Rather than always playing the same thing in unison, each choose contrasting parts to add size and interest to the track. The main theme is especially effective when the harmony kicks in.

The solos are the trickiest part to pull off because they are so unorthodox and could be better described as a type of 'free-form expressionism'.

Harmonically, the foundation for what is going on is based on darker sounding modes like the Aeolian (1 2



PAUL WARREN/REXUS

GETTING THE SOUND



On the original track the guitars are tuned down a semitone to E_b. To save you the hassle of detuning, our backing track is in E standard tuning. Both Kerry King and Jeff Hanneman are long-time Marshall users, favouring the classic thrash choice of the JCM800. If you play this style of music quite a bit, why not invest in some Kerry King signature EMG pickups? Available in any colour you like... as long as it's black.

3 4 5 6 7), Phrygian (1 2 3 4 5 6 7) and Harmonic minor (1 2 3 4 5 6 7), to name a few. However, the guys rarely stick to just one scale, preferring instead to build a patchwork of different modal colours to keep the listener intrigued. Fuse that with different nuances such as the aggressive tone of the pick attacking the strings and the rate and width of the vibrato, and the end result is a distinctive Slayer soloing style that is instantly recognizable.

CHARLIE GRIFFITHS

NOVICE WATCH

NATURAL HARMONICS

Lightly touch the string with the print part of your fretting hand at the 12th fret. You should position your finger over the actual wire of the fret and not between the frets where you normally place your finger. As you pluck the string, simultaneously lift away from the string with your fretting hand to produce a nice clean harmonic. You can then move on to experiment with fretting different parts of the string to create different harmonics.

SLAYER: *South Of Heaven* – intro

TRACK 18



GUITARS AND BACKING: CHARLIE GRIFFITHS

TRACK 18

This is the main theme of the track. It is primarily taken from the E minor scale (E# F# G A B C D) but the second and fourth bars contain some chromatic notes that outline a descending major third interval manoeuvre. This is followed by some natural harmonics played on the top two strings. See Novice Watch on the previous page or read our Novice column in TG152 if you're not sure about these.

BACKING – TRACK 19

TRACK 18

Aim to use one finger per fret, starting with your first finger at the 7th fret. You will need to shift down a fret with your first finger to reach the 6th fret on the fourth string. The final trill is performed with your first and second finger hammering on and pulling off in quick succession.

BACKING – TRACK 19

TRACK 18

This section is played as constant 8th notes. You should count '1 and 2 and 3 and 4 and' to make sure you are keeping the beats even. Use downstrokes throughout and palm-mute the open E notes, but keep the chords un-muted to make the riff more driving and dynamically interesting.

BACKING – TRACK 19

TRACK 18

The key word here is 'groove'. Keep your picking hand as relaxed as possible and make sure all movement is from your wrist – your hand should feel like it's bouncing along at a constant rate. Listen to the drummer and try to lock in with his hi-hats.

BACKING – TRACK 19



SLAYER: *South Of Heaven* – pre-chorus

TRACK 18

2:40

C⁵/G

A^{#5} G⁵ F^{#5} F⁵

PM - - - - - I

PM - - - - - I

TAB

2 2 2 2 2 2 2 2 5 4 3 0 2 2 2 2 2 2 2 2 2 2 5 4 3 0 2 2 2 2 2 2 2 2 3 1 5 4 3 1

Briefly stepping out of the E tonality, the song moves up a tone to F#. This device is used quite often in metal and is a great way of building tension to set up an important section. In this case we're setting up the chorus, which drops back down to E. This makes the chorus seem more dramatic than if we were to stay in E throughout.

BACKING – TRACK 19

SLAYER: *South Of Heaven* – chorus

TRACK 18

2:47

G^{#5} G⁵ F^{#5} G^{#5} G⁵ F^{#5}

PM - - - - - I

PM - - - - - I

PM - - - - - I

PM - - - - - I

PM - - - - - I

PM - - - - - I

TAB

0 0 6 5 0 0 5 4 0 0 0 0 6 7 8 0 0 6 5 0 0 5 4 0 0 0 0 6 7 8 2 0 0 0 0 6 7 8

The tab is showing both Hanneman and King's parts superimposed over each other. Both play the powerchords as written, but the final two notes of each bar are actually a harmony. When you play along with the backing track you should use the lower of the two parts (frets 7 to 8). This is King's part, whereas Hanneman harmonises with diatonic thirds.

BACKING – TRACK 19

SLAYER: *South Of Heaven* – King solo

TRACK 18

3:00

w/bar

PH w/bar

Doop

8^{va}

TAB

9 9 9 4 9 9 9 17 0 15 14 20 20 18 17 17 17 [17] 21 22

(8^{va})

BU BU

22(24) 22(24)

19 19 24 24 21 19 21 21 21 19 19 17 17 16 22 17 19 17 [17]

PM - - - - - I

BU BU

15(17) 17(15) 14 15 14

12 12 14 12 14 12 12 12 14 14 12 12 14 12 15 12

(8^{va})

17 15 14 15 14 18 16 16 15 15 18 17 16 19 18 17 17 16 20 20 21

BU

22(24) [24]

w/bar abuse

NH - - - - - I

dive bomb

dive bomb

2 (2 0) 3 3 12

Both the solos are based around an E minor tonality, although the actual scale choice remains a bit ambiguous, but the recurrence of the C# (the major 6 of E) hints at the E Dorian mode (1 2 3 4 5 6 7). Bar seven contains a neat E minor pentatonic (1 3 4 5 7) sequence that will need to be practised slowly to get good pick articulation. The solo culminates in a divebomb harmonic, which means gradually dumping the whammy bar into your guitar.

BACKING – TRACK 19



TRACK 18

BACKING – TRACK 19 **ENDS**

NOVICE

READ THIS AND YOU WILL BE ABLE TO...

USE TAPPED HARMONICS!

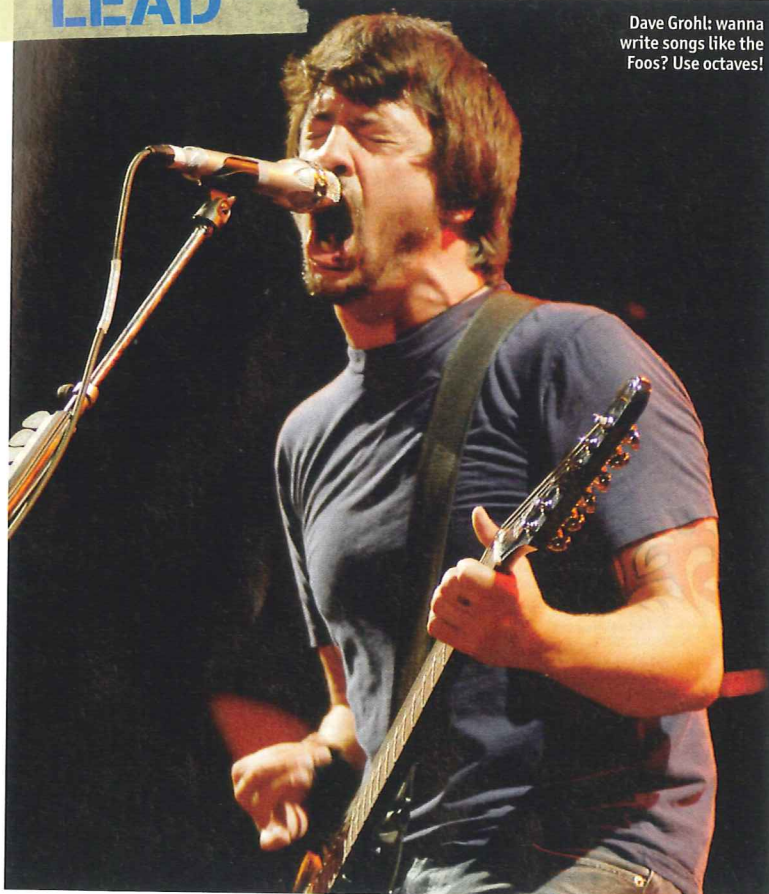
STRUM OCTAVES!

RIFF LIKE A PRIEST!



EVERYTHING A BEGINNER NEEDS TO GET GOING, AND A TUNE-UP FOR MORE EXPERIENCED PLAYERS

LEAD



Dave Grohl: wanna write songs like the Foo's? Use octaves!

Tapped harmonics will put a new spin on your progressions and licks, so this month we will be looking at chordal playing and next month we will cover lead playing.

If you have followed the last few months of this column, you will know that you can play a natural harmonic at the 12th fret by touching the string lightly. But you can also do it by sharply tapping the 12th fret. Make sure you hit the fret and not to one side of it, though. Also, make sure it's a sharp tap – don't leave your finger on the fret for too long.

You can tap 12 frets up from any note and get a harmonic sound. Try it with an E chord to begin with, then once you are ready move on to Example 1 below.

Octaves have to be played on one string and you can play the two notes simultaneously. This is an idea used by tons of bands including My Chemical Romance and Foo Fighters.

Because of the distance between the two notes, you have to miss out a string to play octaves. You can use either your first and third finger or your first and fourth fingers. Your first finger should automatically mute the string in between. If it doesn't, flatten your first finger a little.

JAMES UINGS

WATCH THIS VIDEO LESSON ON YOUR CD-ROM!



JARGON BUSTER

NEVER BE CONFUSED BY MUSICAL TERMS EVER AGAIN!

CHORD

Three or more notes played together.

ARPEGGIO

The notes of a chord played individually.

SCALE

Usually five or seven notes played one after the other.

BARS/BAR LINES

Music is divided into groups of beats (usually four) indicated by vertical lines in the notation.

PULSE

All music has a pulse – what you tap your foot to (the beat).

SYNCPATED

A part that accents beats that aren't the main pulse of the song.

QUAVERS

Usually two notes are played for every beat in the music.

SEMIQUAVERS

Usually four notes are played for every beat in the music.

LEGATO

Means 'smoothly' and often refers to hammer-ons, pull-offs and slides.

STACCATO

Means 'short and detached,' which involves quickly stopping the strings ringing in some way.

INTERVAL

The distance between two notes.

OCTAVE

Two notes with the same letter name played eight scale degrees apart (C D E F G A B C).

SEMITONE

An interval equal to one fret on the guitar.

TONE

This means an interval equal to two frets on the guitar.

TABATHA FIREMAN/REDPERNS

ON THE CD - GUITARS & BACKING: JAMES UINGS

EXAMPLE 1: Tapped harmonics

TRACKS 20-21

Make sure you tap directly on the frets and not to one side. You should aim for a sharp, quick tap.



EXAMPLE 2 – Octave strumming

TRACKS 22-23

Example 2 shows two musical staves with guitar tablature. The first staff is for a G chord, and the second is for a D chord. The tablature indicates the fret numbers for each string (T, A, B) and the rhythm of the strumming.

G Chord: Treble clef, 4/4 time. Notes: G4 (open), A4 (open), B4 (open), G4 (open), A4 (open), B4 (open), G4 (open), A4 (open), B4 (open), G4 (open), A4 (open), B4 (open). Tab: T (open), A (open), B (open).

D Chord: Treble clef, 4/4 time. Notes: D4 (open), E4 (open), F#4 (open), D4 (open), E4 (open), F#4 (open), D4 (open), E4 (open), F#4 (open), D4 (open), E4 (open), F#4 (open). Tab: T (open), A (2), B (2).

Use your first finger to mute the strings you don't want to hear. Your finger tip should just touch the sixth string when playing octaves with the lowest note on the fifth string.

EASY RIFF

'EXCITER'

WORDS AND MUSIC BY
ROBERT HALFORD AND GLEN
TIPTON

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JUDAS PRIEST EXCITER

This month we have chosen a cool riff from one of Judas Priest's heavy metal anthems, *Exciter*, which is a great reminder of the band's early style.

Exciter is the opening track from their third album, *Stained Class* (1978), which achieved gold in the States. This neat intro riff is played at 130bpm with a double time

feel (hence all those 16th notes), so it's pretty fast.

It's also a great vehicle for practising string skipping since it involves several quick jumps alternating between the sixth and fourth strings. String skipping features in many classic riffs, such as Led Zeppelin's *Immigrant Song* and The Knack's *My Sharona*, so it's a technique worth nailing. (PC)

ON YOUR CD
TRACK 24

Glenn Tipton and KK
Downing: excited?
Hell, yeah!

JUDAS PRIEST – *Exciter*

TRACK 24

Example 3 shows a musical staff with guitar tablature for the 'Exciter' riff. The tempo is marked as 130 N.C. (No Chords). The tablature indicates the fret numbers for each string (T, A, B) and the rhythm of the riff.

Tempo: 130 N.C.

Chords: N.C., D5

Tablature: T (open), A (open), B (open). Rhythm: 16th notes.

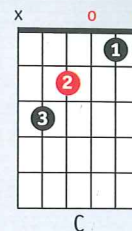
The jump from the low G up to the F at the start of each bar involves a first finger barre across the third fret. Try keeping the low G short by muting it with the tip of your first finger while you're playing the F. You should use alternate 16th note picking throughout.

DON'T LEAVE HOME WITHOUT 'EM!

THERE ARE LOADS OF SCALES AND CHORDS TO LEARN, BUT *TOTAL GUITAR* RECKONS YOU SHOULD GET TO GRIPS WITH THESE BEFORE ATTEMPTING ANY OTHERS:

ESSENTIAL CHORDS

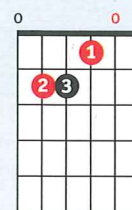
YOU SHOULD BE ABLE TO PLAY, AND NAME, ALL OF THESE CHORDS FROM MEMORY!



C



D



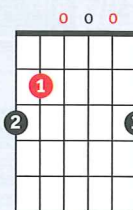
E



F



'Easy' F



G



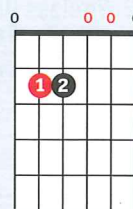
A



Am



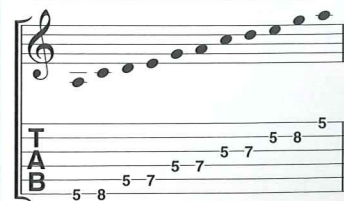
Dm



Em

A MINOR PENTATONIC SCALE

The minor pentatonic scale is the most commonly used scale in guitar playing. Every guitarist should know it off by heart.



STRUM ALONG!

BANG BANG YOU'RE DEAD

ON YOUR CD
TRACK 25



Carl Barat: some suggest he wrote this track about ex-bandmate Pete Doherty



LIN SATO/WIREIMAGE

Dial up an 'edgy' slightly distorted sound and select your bridge pickup for best results!

PHIL CAPONE

TRACK 25

[illegible]

The dots under the D minor chords indicate staccato phrasing. In other words, play them short. By releasing the pressure of your fretting hand (without taking your fingers off the strings) you will be able to effectively mute the chord without disrupting the flow of your strumming hand.

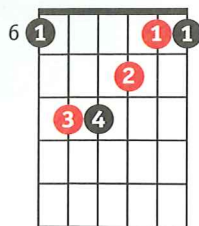
TRACK 25

[illegible]

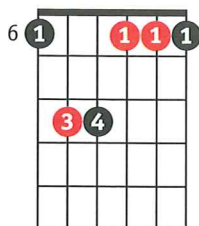
There are several unison bends in this solo (bending a note to the same pitch as the note on a higher string and sounding both together). Use your first finger for the higher note and your second and third fingers for the bend on the third string.



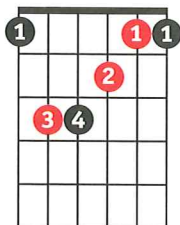
THE CHORDS



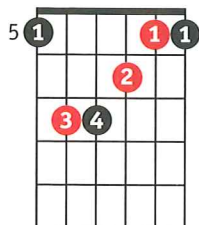
B_b



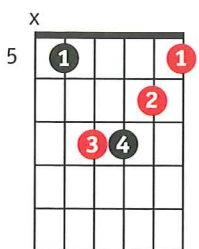
B_bm



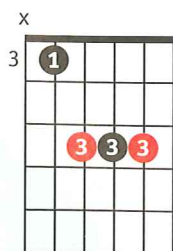
F



A



Dm



C

You will need to nail these six chords to play *Bang Bang You're Dead*.

VERSE 1

F A
I knew all along
Dm
That I was right at the start
B_b B_bm
'Bout the seeds of the weeds
F
That grew in your heart
F A
Self satisfaction for these factions
Dm
Who formed to tear us apart
B_b
Oh I gave you a Midas touch
B_bm
Oh you turned round and scratched out my heart

BRIDGE 1

Dm A Dm A B_b A
Oh - what did you expect?
Dm A Dm
Oh tell me what did you expect?
C
To lay it on my head?
So is it all upon my head?

CHORUS 1

F A Dm
Bang bang - you're dead!
B_b A F
Always so easily lead
F A Dm
Bang bang - you're dead!
B_b A F
Put all those rumours to bed
A Dm
Bang bang - you're dead!

VERSE 2

I knew all along
But I was loathed to believe
There was nothing but spite
Fury and lies are the webs that you weave
An illusion to a conclusion
And oh it's all so tawdry
Would ya' put it to bed, kick it in the head
Oh won't they just let it be

SOLO

Dm / / G / / / / Dm / / A / / / / / (chord change on beat 4)

Dm / / G / / / / Dm / / A (A / B_b A) x2

Repeat Chorus

Repeat Bridge

FINAL CHORUS

F A Dm
Bang bang - you're dead!
B_b A F
Always so easily lead
F A Dm
Bang bang - you're dead!
B_b A F
Put all those rumours to bed
A Dm
Bang bang - you're dead!
F A B_b B_bm F
Bang bang - bang bang - you're dead!

'BANG BANG YOU'RE DEAD'

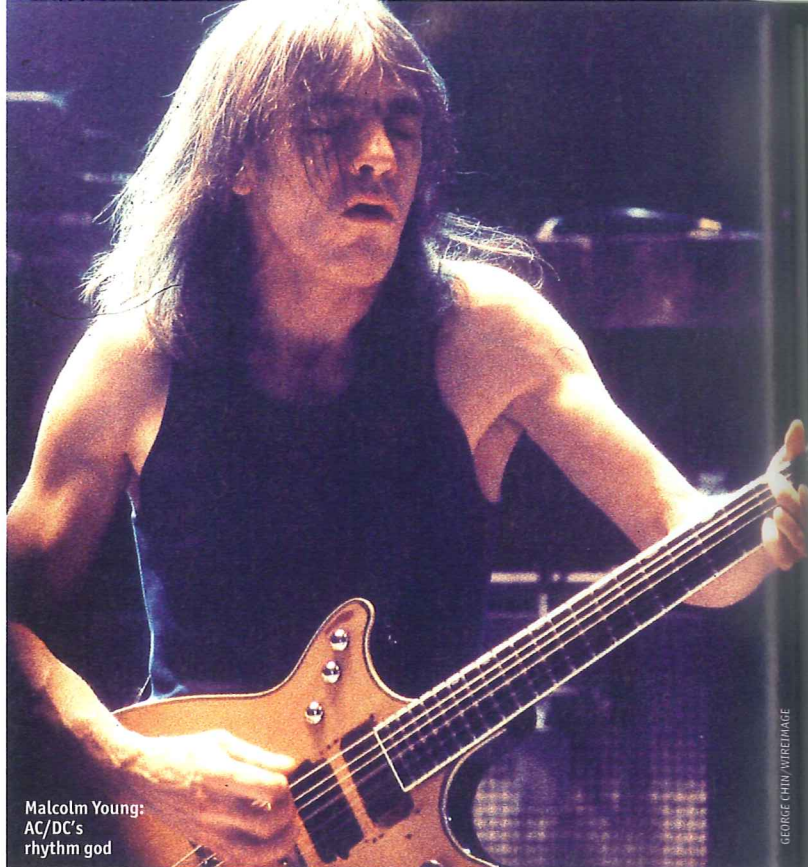
WORDS AND MUSIC BY CARL BARAT, DAVID HAMMOND, ANTHONY ROSSOMANDO AND GARY POWELL

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IN-DEPTH: VIDEO LESSON

RGT GRADE ONE RHYTHM PLAYING

THIS MONTH, RGT EXAMINATIONS DIRECTOR TONY SKINNER EXPLAINS HOW RHYTHM GUITAR PLAYING TAKES UP A CENTRAL PART OF THE RGT GRADE ONE EXAM IN ELECTRIC GUITAR PLAYING



Malcolm Young:
AC/DC's
rhythm god

GEORGE CHIN/WIREIMAGE

EXAM INFO

There are nine grades plus a Teachers Diploma, and exams are held all across the UK and overseas. Readers of TG can obtain a FREE electric guitar exam info pack detailing the requirements for all grades by contacting: Registry of Guitar Tutors on 01424 222222 or download it at www.RGT.org.uk. The official course handbook with exam entry form can be obtained from www.BooksForGuitar.com.

If you analyse the guitar techniques of almost any well-known electric guitar player, you will discover that at least 70 per cent of their guitar playing involves playing chords and rhythm guitar. And so with that in mind, flashy lead licks and solos might stand out the most, but in order to be a fully competent guitarist you really need to make sure your rhythm guitar playing skills are well developed.

USING CHORDS

During the exam you will be shown a chord chart that will contain some of these chords (See TG155 for a full list of the chords). It will also include a few performance indicators:

■ A general tempo description such as 'slow and relaxed'. These are just broad guidelines and deliberately allow for interpretation, although if a chord chart is marked as 'up tempo', for example,

then it's quite obvious that you should not play it very slowly.

■ A time signature. At Grade One this will always be 4/4 time. This means that there are four main beats in the bar, although you shouldn't restrict yourself to just strumming once on each beat.

■ Repeat dots. Passages to be repeated are indicated by two vertical dots at the start and end of the section, which are to be repeated.

■ Dynamics. These are symbols that indicate how strong or softly you should strum the strings, with 'f' meaning strongly and 'p' meaning softly. There may also be a crescendo symbol (an elongated '<'), which will indicate that you should gradually strengthen your strum to increase volume, and/or a decrescendo symbol (an extended '>'), which will indicate that you should gradually soften your strum to reduce volume. See below for two examples of Grade One chord charts.

GAINING MARKS

The choice of the musical and rhythmic style is left to your discretion, but in order to pass the exam your performance should contain accurate and clear chord shapes. You must also follow the repeat signs accurately. Your chord changes should be smooth and fluid without any delay or hesitation when moving from one chord to another, and the tempo should be even.

To gain the maximum amount of marks in this section you will need to make your rhythm playing more inventive than just four downstrums a bar, and you should make sure you follow the dynamic markings.

You can be as creative as you like with your rhythm style, but remember this is Grade One level and nothing advanced is expected. Two typical rhythm playing examples that would attract full-marks if played correctly are demonstrated on your CD.

TONY SKINNER

EXAMPLE 1: Grade One standard rhythm playing

ON YOUR CD-ROM

Quite lively

4/4

f G / / / | D / / / | C / / / | D⁷ / / / :|| Em / / / |

Cmaj⁷ / / / | Am / / / | D / / / | G / / / | G / / / ||

f

EXAMPLE 2: Grade One standard rhythm playing

ON YOUR CD-ROM

Moderate tempo

4/4

p D / / / | Dmaj⁷ / / / | Em / / / | A⁷ / / / |

f G / / / | G / / / | A / / / | D / / / :||

IN ASSOCIATION WITH



LEARN TO PLAY

ON YOUR
CD-ROM



BLUES DUES

JAZZ BLUES LICKS

FOR THE LAST INSTALMENT OF OUR BLUES DUES COLUMN WE TAKE YOU ON A JAZZ ODYSSEY USING TWO SCARY-ASS SCALES!

The best place to start with any jazz inspired idea is around a basic blues, as the blues shares many of the common chord types that can be found in jazz. You have already learned how to add some chromatics to the pentatonic scale (TG152), which is an easy way to add a jazz flavour, but for a proper jazz approach there are some other scales you can apply.

The blues is often based around dominant seventh chords (those which contain a major 3rd and a minor 7th). This is a dissonant interval, as the distance between the major 3rd and the minor 7th is a tritone or a flat 5th (six frets). But this type of chord is so widely used in the blues that you will have

to look to other intervals such as the flattened or raised 9th, or flattened or raised 5th, for an 'outside' sound.

A scale that includes these intervals, along with the major 3rd, is known as the altered scale (1 ♭2 ♭3 3 ♭5 ♭6 ♭7). This is a great scale to add a jazz flavour to a blues, either as a passing scale over the I chord leading to the IV chord or on the resolving V chord. For example, an E7 in a blues in A.

Another scale choice over these chords is the diminished half whole scale

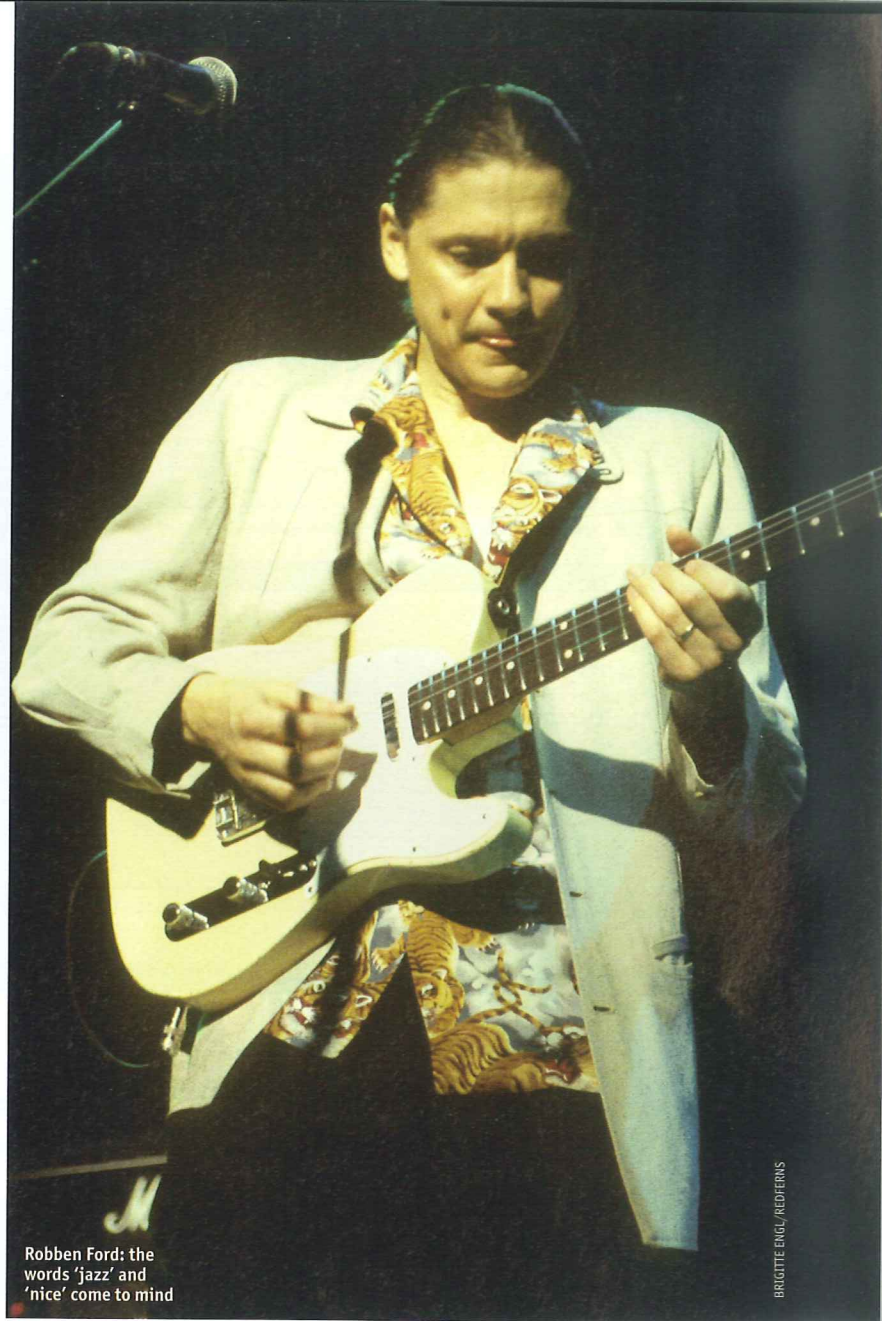
(1 ♭2 ♭3 3 ♭5 5 6 ♭7), which has a strong 'outside' and often jazzy sound.

We can also give our minor blues a very cool feel by using the melodic minor scale. This scale is a minor scale with a major 6th and a major 7th. You should try playing this over a minor 7th chord for a real jazz flavour.

If you're looking for inspiration, check out players such as Robben Ford and Larry Carlton. Both of these guitarists use jazz lines to spice up the blues.

JAMIE HUMPHRIES

Robben Ford: the words 'jazz' and 'nice' come to mind



BRIGHTIE ENGL/REDERMS

LICK 1

ON YOUR CD-ROM

Dm7

This is a basic lick that uses a mixture of the D minor pentatonic scale and the D melodic minor scale over the Dm7 chord. Notice how the major 7th of the scale instantly produces an 'outside' tonality.



LICK 2

ON YOUR CD-ROM

This lick uses the same approach as the previous lick and once again makes use of the major 7th. This useful lick is typical of those used by Robben Ford.

LICK 3

ON YOUR CD-ROM

This is a great example of how to lead into the IV chord from the I chord, G7 to C7. This lick uses the G hybrid pentatonic scale but includes the G altered scale in its final bar resolving to the C7. This lick should be used as bars 3, 4 and 5 in a 12-bar sequence.

LICK 4

ON YOUR CD-ROM

Once again, this lick uses the same scales as the previous example but also includes some cool chromatic ideas.

LICK 5

ON YOUR CD-ROM

This is another great blues lick in the key of G. This time we simply relied on our ear and added some tasty chromatic passing tones.

LICK 6

ON YOUR CD-ROM

Here's your final lick, which again looks at the I to IV movement. You mix the G blues scale with the G half whole diminished scale and finish things with a C dominant 7th arpeggio.

ON YOUR
CD-ROM

VIDEO LESSON

SYNYSTER GATES

PART FOUR

SYNYSTER GATES GETS ALL 'SPIDEY' ON YOUR ASS AS HE GUIDES YOU THROUGH HIS CHROMATIC APPROACH TO BLUES SOLOING

The humble D blues scale (D F G A_b A C) is the basis for Synyster's solo example. His penchant for outside notes means that a few extra chromatic notes are added as a twist. The B natural at the 12th fret is a major 6th interval, giving a D Dorian sound. This is quite a common note to add since it makes the B and G strings follow the same shape. Since both strings play the same, there is a lot of fun to be had with shred techniques as three notes per string makes faster techniques easier.

A similar idea takes place on the D string at the 11th fret, joining the C and D notes. Again, this plays the same way as the fifth string.

The third bar features a fully chromatic move down the B string from

the 13th fret to the 10th, following the famous 'spider' pattern Synyster loves. This idea is useful over the B and G strings and is an easy way to add chromaticism to your playing.

Even though it sounds 'outside', Synyster constantly reminds us that the

lick is based around D blues with classic blues and pentatonic bending. This is a great tip, as too many chromatic notes can sound dull without a reminder of the original scale.

For more information visit www.avengedsevenfold.com.

Synyster Gates:
TG's friendly
neighbourhood
spider dude



EXAMPLE 1: Chromatic blues idea

ON YOUR CD-ROM

Freetime

12 13 12 10 13 12 10 10 13 12 10 12 10 12 10 11 12 10 12 10 12 10 12 (13) 10 10 12 13 10 13

12 11 10 13 12 10 12 (14) 12 10 12 10 12 (14) 10 13 (15) (13) 10 13 10 13 (15) (13) 10

There's not much legato here, so it's important that you use clean and accurate alternate picking. Practising the spider exercise (one finger per fret across the strings, up and down the guitar) will help you to achieve this. Try and maintain a good fret hand shape and try to keep one finger for each designated fret (other than the bends).

TRANSCRIPTION BY STEVE ALLSWORTH

ALBERT LEE

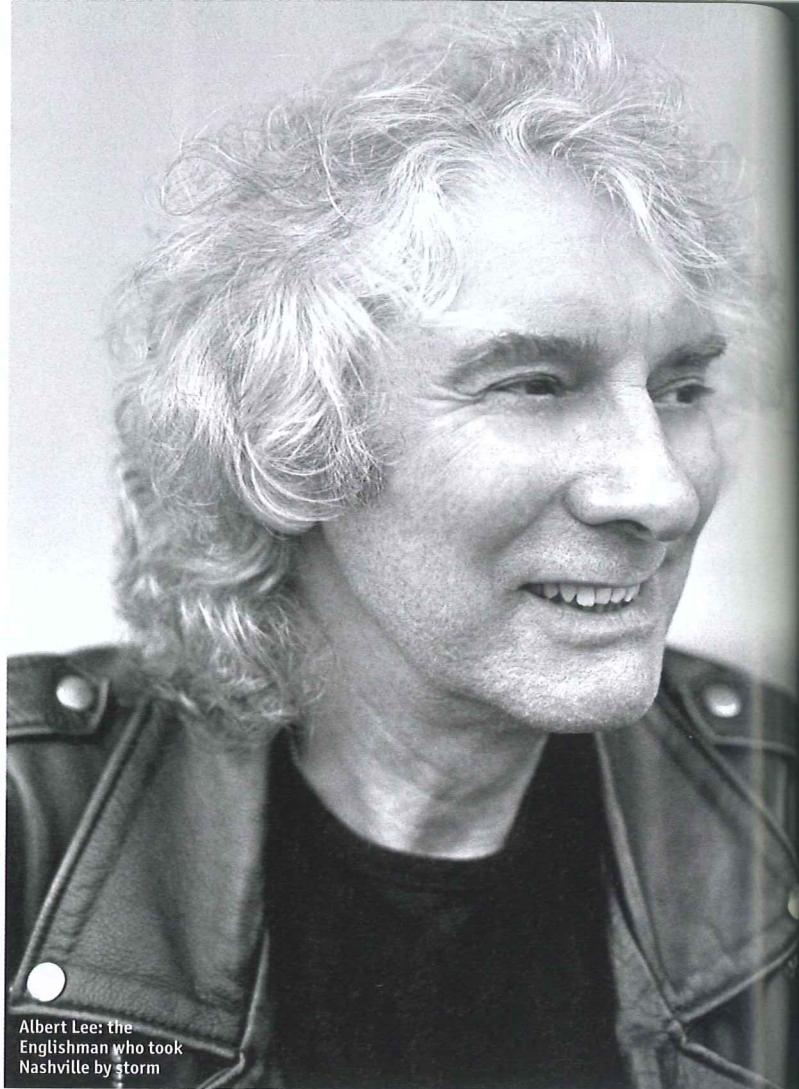
RHYTHM PLAYING

IN THE FIRST OF A ROOTIN' TOOTIN',
CHICKEN PICKIN' VIDEO SERIES WITH
COUNTRY LEGEND ALBERT LEE, WE GET TO
GRIPS WITH HIS NIFTY RHYTHM IDEAS

For more than 30 years, Albert Lee has played with such varied artists as Eric Clapton, Eddie Van Halen and Spinal Tap. During that time he's taken on the boys from Nashville at their own game, and has since become one of the world's most celebrated country guitarists.

To kick off our Video Lesson with Albert, we began by talking about his basic rhythm playing, grafted from the style of early country stars such as Chet Atkins, Jerry Reed and James Burton.

To get to grips with any of Albert's licks (even lead) understanding hybrid picking (pick and fingers) is essential. Albert tends to use his little (c) finger more than most. The basic technique revolves around the pick generally playing the bass note, followed by the



Albert Lee: the Englishman who took Nashville by storm

second and third notes (on separate strings) played with the two fingers. You should notice a characteristic ‘twang’ with your fingers, since you will be pulling the strings away from your body.

Both examples primarily use doublestops together with picked bass

notes, so it's a good way to get started with this style. Concentrate on keeping your two fingers together so that there is no separation between notes. Down-picks are used for most of the bass notes.

For more information, check out
www.albertlee.co.uk

ON YOUR CD-ROM

This is played very much with a Chet Atkins 'clawhammer' style, featuring alternate picked A and E bass notes. A good starting point is to practise alternating between the fingerpicked A chord, A and E bass notes. Aim to palm-mute the low E slightly and watch out for the staccatos.

ON YOUR CD-ROM

Albert adds more doublestop ideas to the A chord idea here. A blues/country feel is created by the use of the C natural and chromatic passing chord that slides up.

ALEXI LAIHO

POSITION SHIFTS

Alexi Laiho:
shifts positions
like a dude
with an itch



For more information, www.cobhc.com

ON YOUR CD-ROM

[illegible]

EXAMPLE 2: Position shifts

ON YOUR CD-ROM

8 7 5 6 8 7 5 6 10 8 7 8 10 8 7 8 12 10 8 10 12 10 8 10 13 12 10 12 13 12 10 12

8^{va} - - - - -

15 13 12 13 15 13 12 13 17 15 13 15 17 15 13 15

BU
15 (17)

TRANSCRIPTION BY - CHARLIE GRIFFLIN:



GEAR

REVIEWS, BUYING ADVICE & TECHNICAL QUESTIONS ANSWERED – ALL IN LANGUAGE YOU UNDERSTAND



This month we bring you the inside story of the creation of Dean's Razorback guitar. Unlike many electric guitars that are often designed by a committee or marketing department, the Razorback was the realisation of one man's dream. That man was Dimebag Darrell. We've seen our fair share of signature guitars at TG, and quite often an artist will fine-tune an existing model to add a few personal details – a custom pickup or colour, etc. But it's rare that a guitar legend dreams up an entirely new design. That's why the Dean Razorback is so special. It's the product of an incredible guitarist being afforded the opportunity to create his vision of designing the ultimate metal guitar.

The Razorback's development from rough sketches to fully-fledged metal monster is a fascinating story. It's a story that we've promised to tell you for a while, but we made the decision to take our time and tell it properly. We've spoken to the key players involved in the Razorback's development (Dean's CEO Elliot Robinson and founder Dean Zelinsky) and photographed some truly stunning USA Razorback guitars. Mr Robinson gave TG unprecedented access to a number of the Dean Artist Tribute guitars – one-off axes hand painted by the likes of James Hetfield and Tom Morello – and even loaned us one of Dime's own stage guitars. We were relieved when these priceless axes were returned to Dean in one piece!

We think Razorback: The Birth Of A Metal Icon is one of the best features we have ever run in TG's Gear section. Don't miss this!

Ed Mitchell – Reviews Editor

TG RATINGS

- ★★★★★ Superb: a *Total Guitar* Best Buy
- ★★★★☆ An excellent product
- ★★★☆☆ Above average, worthwhile kit
- ★★☆☆☆ Think hard before parting with cash
- ★☆☆☆☆ Don't even consider it

REVIEWS

TG's gear section gives a rating for all the products reviewed. This is designed to give you the clearest idea of how a product performs on our test bench. Opinions may vary on any given product, so we also record demos of review gear on the CD to let you make up your own mind.

BEST BUY

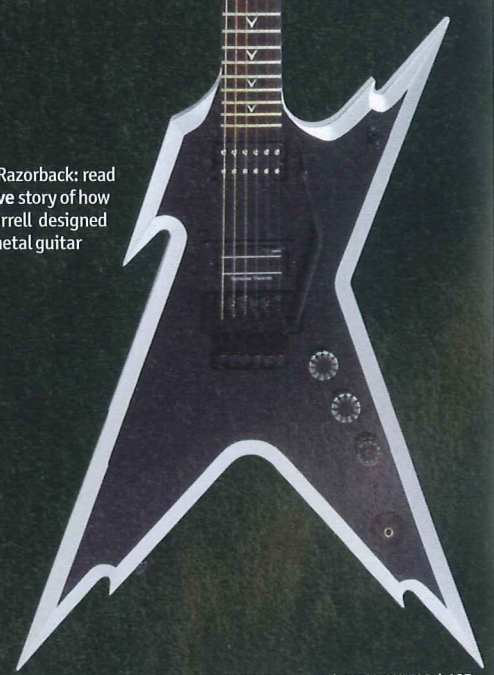
The *Total Guitar* Best Buy award (look out for the logo) is awarded to any piece of gear that scores five out of five. To get this award the item must have scored highly in construction, features, playability, sound and value for money.



GEAR CONTENTS

- p138** Dean Razorback: The Birth Of A Metal Icon
- p146** Round-up: vintage style overdrive pedals
- p148** Takamine electro-acoustic
- p154** Round-up: Gretsch guitars
- p156** Ed's Shed

p.138 Dean Razorback: read our **exclusive** story of how Dimebag Darrell designed his dream metal guitar





A pair of US-made
Dean Razorbacks.
We're very aroused!



Dean Guitars' Dean Zelinsky and Dimebag Darrell: creators of the awesome Razorback

RAZORBACK

THE BIRTH OF A METAL ICON!

JUST BEFORE HE WAS MURDERED IN 2004, DIMEBAG DARRELL DESIGNED THE ULTIMATE METAL GUITAR. SPEAKING TO THOSE WHO WORKED ALONGSIDE HIM, TG LOOKS BACK AT THE TRIUMPHS AND TRAGEDIES OF THE DEAN RAZORBACK **WORDS: HENRY YATES**

> It all began two years ago with the whirr of a fax machine in the offices of Dean Guitars. As he watched the sheet of paper unfurl, Elliott Robinson realised he wasn't looking at a medieval torture tool, but a hand-drawn sketch of what would ultimately become the Dean Razorback. "I have the original fax framed in our office," notes the Dean CEO. "It was a free-hand drawing of the guitar and headstock. I looked at it and said to myself, 'This is a slam-dunk winner.' It just looked like a *weapon*."

The fax had been sent by Dimebag Darrell and was not entirely unexpected. Having spent the previous decade as a Washburn endorser, the start of 2004 had seen the Damageplan guitarist switch back to the Dean models he coveted in his youth and played in his early Pantera career. That summer, Dime met with Robinson and Dean Zelinsky (the company founder and close friend) to make the arrangement official.

"He was actually playing our guitars for the better part of Damageplan's 2004 tour, but at that point we were still negotiating the terms of our deal," recalls Zelinsky. "It was around October 2004 when we shook hands on the deal. The following day, he started faxing over loads of sketches of the Razorback."

There's an argument that the Razorback's seeds were first sown three decades earlier. As he testified in countless interviews, Dimebag was obsessed with Dean guitars as a teenager; routinely skiving school to browse the

catalogue. Famously, Dime won his first Dean (an ML) at a local guitar competition before returning home to find his father had bought him the exact same model earlier that day.

"That was the happiest day of my life," he once said. "I won the guitar and my dad got me the bad-ass Dean ML Standard." And so began a love affair with the Dean ML.

Although the association was broken by the closure of Dean between 1991 and 1996, this iconic shape became inextricably linked to Dimebag thanks to his use of the Dean From Hell during Pantera's early career (you

"Dimebag redesigned everything about how metal was played. So it's only fitting he designed the weapons too" – Dean Zelinsky

can see it on the *Cowboys From Hell* sleeve). It also sparked his inspiration when it came to designing the Razorback.

"We look at the Razorback as the ML – as it would have been if it had been designed in 2004," explains Zelinsky, "whereas the original was designed in 1976 or 1977. Dime laid an ML on his pool table and traced it out life-size, then drew the basic shape by hand."

"Over the years Dime developed all these antics onstage," he continues, "and he needed a big guitar that would balance with what he did. He was into big-bodied guitars with big headstocks, so when he was designing the Razorback the obvious thing was to put all those points he loved on the ML body." With the Dean boardroom buzzing at the potential of Dimebag's sketch, the decision was made to introduce the →

Dime, Dean Zelinsky and Dean's Stephen Jensen tweak the Razorback in a Milwaukee hotel room



→ Razorback guitar as a production model during the NAMM trade show in January 2005. Zelinsky himself would be in charge of the nuts and bolts of the project, with Dimebag contributing to production and design via phone, email and meetings when Damageplan's tour diary permitted.

It soon became obvious that Dimebag was not content to simply scrawl his signature on the headstock of the finished guitar. "We worked very closely," remembers Zelinsky. "Darrell would call me, hang up the phone, then call me back three minutes later with another suggestion. Whenever possible, we'd get together face-to-face. I met him in Milwaukee once and we literally brought

a laptop into a hotel room and spent four or five hours working out details. We had a thing going: he could talk and I knew what he wanted. It was like a wavelength. He didn't have to say much for me to work out what he wanted and deliver it back to him.

"Dime liked to talk shop," continues Zelinsky. "He'd sometimes call me at five am – when he'd been up all night and I was just getting up – and we'd have an hour-long conversation about the history of Dean."

"The way we worked with Dime was always a group effort," adds Robinson. "We always told him, 'Some things we're gonna do you're not gonna like, and some things you're gonna do we're not gonna like. But if someone feels strongly about something, then we'll take a second look at it.'"

"Dimebag had a million ideas," Robinson continues, "and almost too many opinions. He wasn't one of these artists who just says, 'Do whatever you want.'"

Although he never really worked in the workshop with Dean because he was on tour, he was hands-on 24 hours a day telling us what he did and didn't like. Every day he'd call and say, 'I've got an idea for the colour combination' or 'let's pinch the waist in a bit' or 'let's use this font on the headstock.'

"Weight was a big factor for him too," says Robinson. "He wanted the Razorback to have the right weight so people wouldn't strap it on and think it was too heavy. He even went so far as to tell us where he thought the price points should be for the Razorback – what they should sell for."

Dimebag's involvement extended to the minutiae of the spec. Alongside his specification of the tonewoods ("We always knew it would be a mahogany body," recalls Zelinsky) and his choice of a standard ML neck profile, the guitarist was responsible for everything from the Dimebucker pickups to the razorblade fret inlays. He even chose the name. "He was a very detailed guy," notes Zelinsky. "If a sticker went on a guitar, it had to have meaning. Even his tattoos – he could sit there and tell you why he got any given tattoo on any given day. This guy was calculating and always thinking about stuff, y' know?"

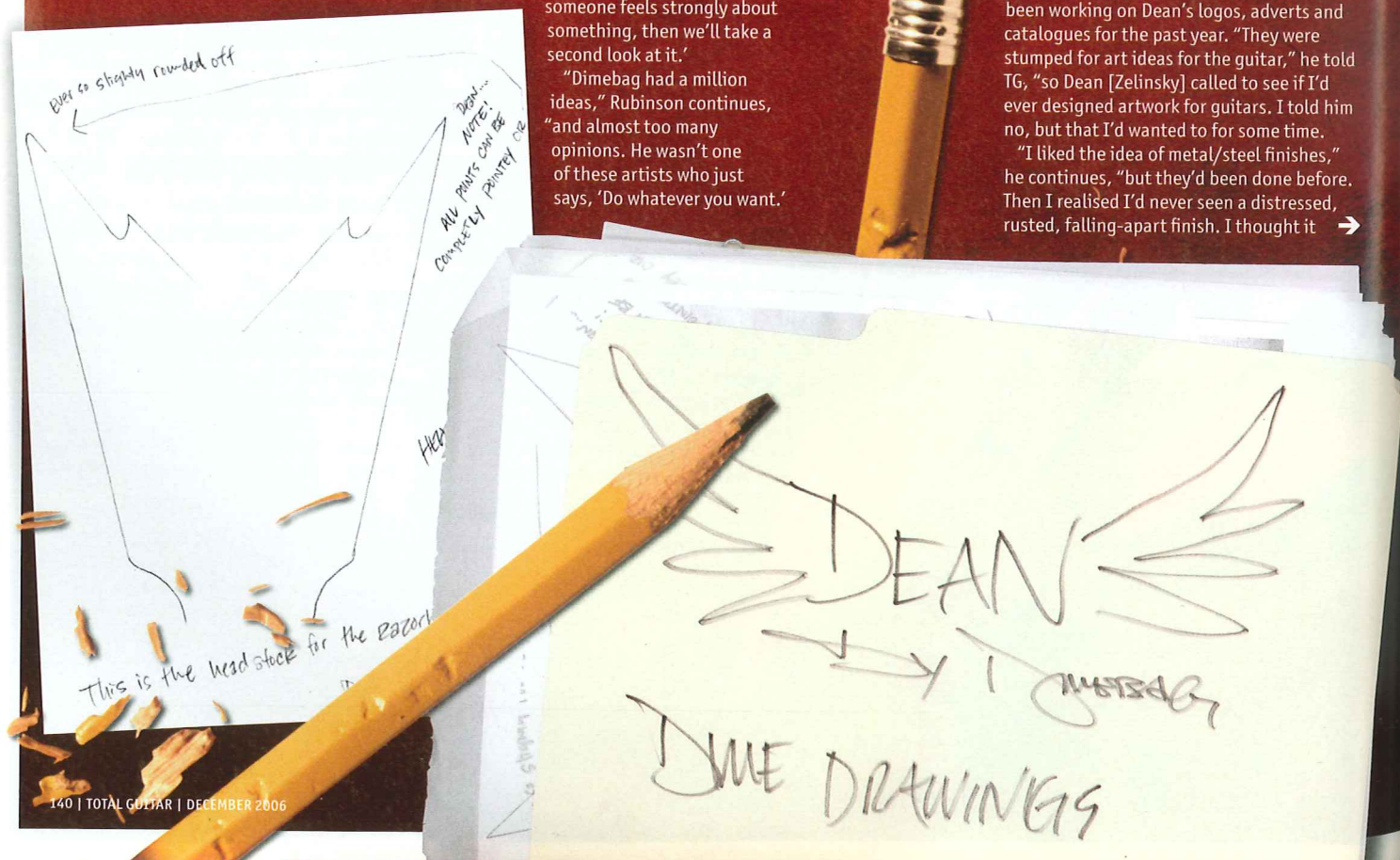
"The Razorback is all Dimebag," admits Robinson. "We put it into production and put

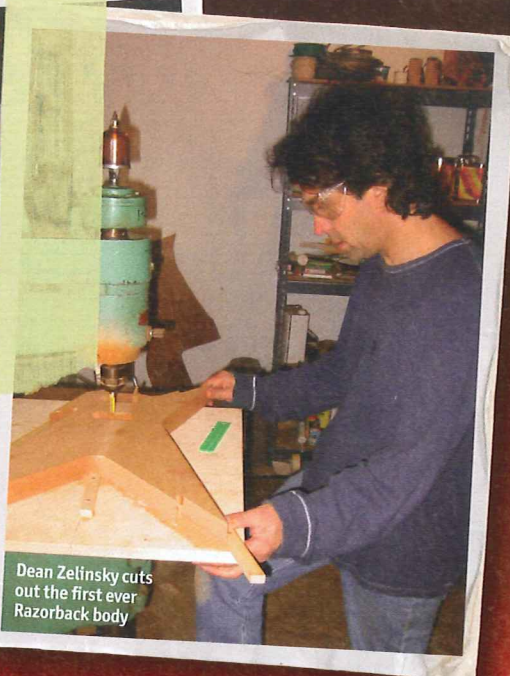
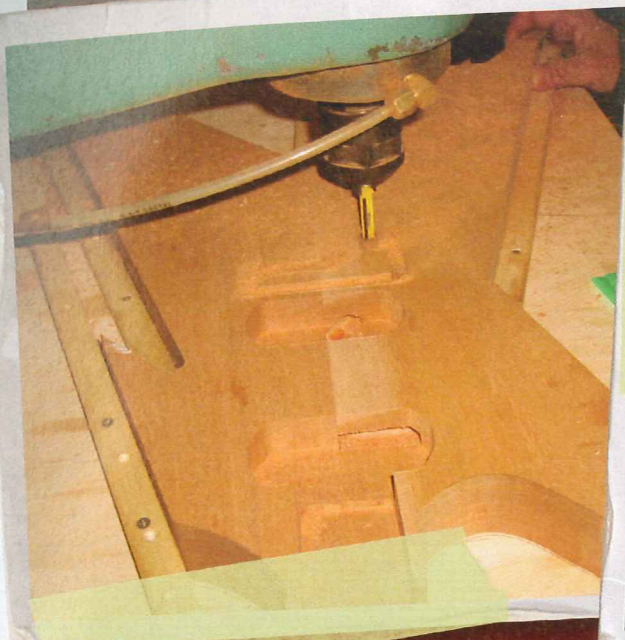
"Dime developed all these antics onstage, and he needed a big-bodied guitar that balanced with what he did" – Dean Zelinsky

the final touches on it, but we have to give him all the credit for the design."

Only the colour scheme of the Razorback was proving difficult to pin down, with Dimebag and Zelinsky struggling to find a flagship finish that would do justice to the design. The solution arrived in the form of graphic artist Stephen Jensen, who had been working on Dean's logos, adverts and catalogues for the past year. "They were stumped for art ideas for the guitar," he told TG, "so Dean [Zelinsky] called to see if I'd ever designed artwork for guitars. I told him no, but that I'd wanted to for some time.

"I liked the idea of metal/steel finishes," he continues, "but they'd been done before. Then I realised I'd never seen a distressed, rusted, falling-apart finish. I thought it →





Dean Zelinsky cuts out the first ever Razorback body

→ was a clever idea, given how popular relic-style guitars had become.

"Using rusted metal texture photos I'd shot a few months previous for other projects," he adds, "I designed three rust finishes with varying amounts of decay. I sent them to Dean and received a call from him the next day with Darrell on the line. They both raved about how much they loved the design, took the most decayed version and put it into production."

Now the pressure was on for Zelinsky to finish the prototype. "Guitar manufacture has evolved over the years," he explains. "Nowadays we use computerised routers, but it takes a long time to do the programming and go through all the processes. But time was of the essence with the Razorback, so I went out and bought an old overarm router, like I had in 1976 when I started Dean Guitars. I just started building it in my garage, but I hadn't really built a guitar the old-fashioned way for about 25 years."

"So I got this router and prototyped it; made the whole body, put the neck on and sent it to him raw – no paint," Zelinsky reveals. "I actually saved the voicemail message from when Dimebag got that first

Razorback, saying how beautiful it was and how no-one could believe this guitar."

"Dean himself cut out the first Razorback," confirms Rubinson, "and that became the guitar we sent away to paint for Dime. Straight out of the chute it felt right. It balanced right. It felt good. Dimebag was blown away by it. He loved the shape."

With the Razorback finished and Dimebag's seal of approval bestowed upon it, the countdown to NAMM began in earnest. As veterans of the industry's machinations, Zelinsky and Rubinson knew what to expect from the next few months. There were press releases to be mailed out to the media and promotional shots to be taken of the new model, not to mention the huge physical challenge of building enough Razorbacks to supply the projected demand. "The Razorback is a difficult guitar to build," points out Rubinson. "It has a lot of points, a lot of edges to sand. They're hard to make."

No-one could have predicted what happened next. On 8 December 2004, Zelinsky was in downtown Chicago making final preparations for the unveiling of the finished Razorback, which was due to take →

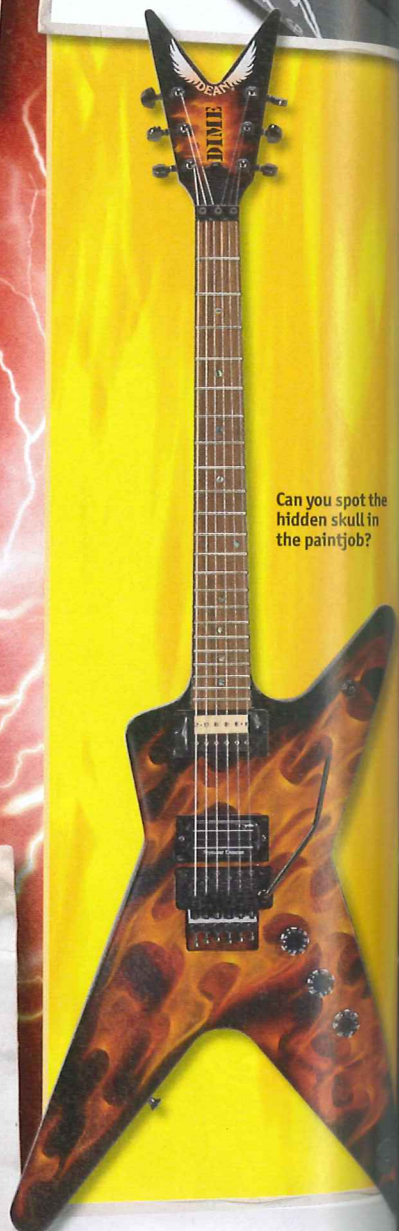
DIMEBAG'S OLD FLAME!

TG NAILED THE GEAR SCOOP OF THE YEAR WHEN WE BAGGED DIME'S AXE!

For one glorious week TG took possession of Dimebag's own Dime-O-Flame, painted by artist Ric Dupstadt and used onstage by Dimebag up until his death.



Finish distressed by Dimebag himself on tour



Can you spot the hidden skull in the paintjob?



Dean's awesome 'V' headstock screams 'metal'!



Paint terror! Dime takes his love of Dean guitars to the extreme

2004 10 25

Dime kicks back with a brew and the guys from Dean



The Dimester and a bevy of his favourite Dean guitars

→ place when the Damageplan tour party pulled up at the House Of Blues 48 hours later. It never happened. That same evening, Dimebag was one of four people shot and killed by a lunatic gunman named Nathan Gale as Damageplan played the Alrosa Villa club in Columbus. Dimebag was 38-years-old. "Darrell was coming to Chicago on the Friday," recalls Zelinsky. "I'd arranged for

"Dime had a million ideas and almost too many opinions. He wasn't the type to say, 'Do what you want'" – Elliott Robinson

a photo shoot with him and the finished Razorback. On the night of the tragedy I was at the Guitar Center buying strap locks for the guitar. That was around the same time the craziness was starting in Columbus."

"Dime never got to play the finished version live," sighs Robinson. "We still have the first Razorback ever built – the rust model built for him. He'd been back with us for eight weeks when he was murdered."

The tragedy put the Razorback in jeopardy, but Dimebag's family were unanimous in that the project had to go ahead. Zelinsky and Robinson met their deadlines and the new design premiered at the Winter NAMM in California, where its awesome appearance and mind-bending sound prompted many to crown it the star of the show. Within days, the stockpile of Razorbacks sold out. Within weeks they were eulogised by guitarists worldwide and strapped on by luminaries

such as Black Label Society's Zakk Wylde and Trivium's Matt Heafy.

"We built a Razorback with a rusted bullseye for Zakk," says Robinson. "I gave it to him at the NAMM show and he played it every night in tribute to Dime on *In This River*. We also made one for Eddie Van Halen. And as soon as Matt Heafy strapped that thing on, he was like, 'That's my guitar.'"

Nearly two years have passed since then. It's a long time in the fickle world of metal, but just as the memory of Dimebag shows no sign of fading, so the guitar he created seems to grow in stature with each passing year. While Robinson won't reveal exactly how many Razorbacks have been shipped, he notes supply is barely able to meet demand.

But the Dean Razorback is about more than shifting units. Alongside the albums he recorded with Pantera and Damageplan, this guitar is Dimebag Darrell's legacy. It's a fitting tribute – having changed the face of metal almost as much as its creator had.

"Dimebag redesigned everything from how metal was played to the fashion of it," concludes Zelinsky. "So it's only fitting he designed the weapons, too. So many bands since the millennium have been playing metal with conservative guitars. They don't have a grasp of what metal is about. But the guitar-buying public isn't stupid. They know a good guitar when they see one."

"Dimebag's name on an average guitar would have done OK. But the combination of his influence and an incredible metal design just sent it over the top." ■

SIX-STRING MASTERPIECES

ROCK AND METAL'S FINEST PAY TRIBUTE TO DIME WITH HAND FINISHED DEANS. HERE ARE OUR FOUR FAVOURITE DOODLERS



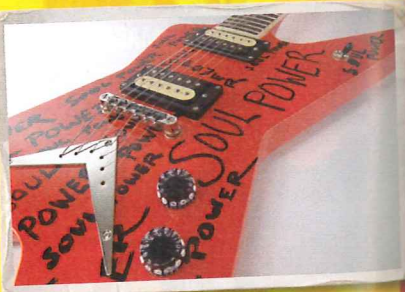
SHANNON LARKIN, GODSMACK

Snakes, flames, unlucky number 13s... We reckon Dime would've loved this cracking effort from Mr Larkin. We'd play this guitar!



CHARLIE BENANTE, ANTHRAX

It's Dime, Simpson's style! We love the broken headstock detail and Dime's favourite Crown Royal whiskey. Nice touch, Charlie!



TOM MORELLO, AUDIOSLAVE

Hmm... not the most accomplished effort to be fair. But hey, Dime had plenty of soul and Mr Morello puts that message out loud and clear with his simple graffiti design...



JAMES HETFIELD, METALLICA

The Metallica dude caused controversy among Dime fans with his Art Tribute. Some said the imagery of a gun was sick. Idiots! James is saying that gun-toting psychos can't kill metal. The bullet is stopped by the hand! Obvious, when you actually think about it.

ROUND-UP VINTAGE OVERDRIVE PEDALS

TAKE A TRIP BACK IN TIME WITH OUR SIX FAVOURITE WAYS TO NAIL SOME OLD SCHOOL ROCK FILTH...

1 D*A*M PROFESSIONAL MKII £159

Like the Retro-Man Lola (see below), the D*A*M Professional MKII is a replica of the Sola Sound Tone Bender MKII. 100 per cent handmade in, er, South Yorkshire, the D*A*M version even shares the original pedal's cool silver finish. This stompbox looks and sounds awesome. Frankly, we're blown away.



1

2 MXR DISTORTION + £89

While some distortion pedals offer more gain than the Distortion +, not many can match the thick, juicy tone pumped out by this MXR classic. The Distortion + has been doing its dirty business since the 1970s, but it will satisfy both vintage and modern tone freaks.



2

3 A PENCIL FROM 40p

In the late 1950s, years before the first fuzz box was invented, Link Wray unleashed the meanest, ugliest guitar sound that anyone had ever heard. How did he do it? By poking holes in his amplifier's speakers with a pencil, of course. But please don't try this at home, unless you're absolutely bonkers... with a death wish.



3

4 DUNLOP DALLAS-ARBITER FUZZ FACE £129

Jimi Hendrix used a Fuzz Face. If you need anymore persuasion that you should try this cheeky-looking stomp box for yourself, like, immediately, try this one on for size. Jimi Hendrix used a Fuzz Face. Got that? Or would you like us to say it again?



4

5 RETRO-MAN LOLA £99

We first reviewed the Lola a couple of years ago (in TG125) and it's still TG's favourite fuzz pedal. The Lola replicates the tone of the hard-to-find Sola Sound Tone Bender MKII stompbox used by Jimmy Page in the early days of Led Zeppelin.



5

6 IBANEZ TS808 TUBESCREAMER £149

The TS808 was originally released in the late 1970s. Famous for its valve-like tone, this classic pedal was used by Texas blues legend Stevie Ray Vaughan. The TS808 is the industry standard for overdrive pedals, which is why many stompbox manufacturers copy its puke-green colour.



6

FOR STOCKISTS CONTACT:

IBANEZ:

Headstock Distribution Ltd 0121 508 6666
www.ibanez.com
Dunlop and MXR: John Hornby Skewes
0113 286 5381 www.jhs.co.uk

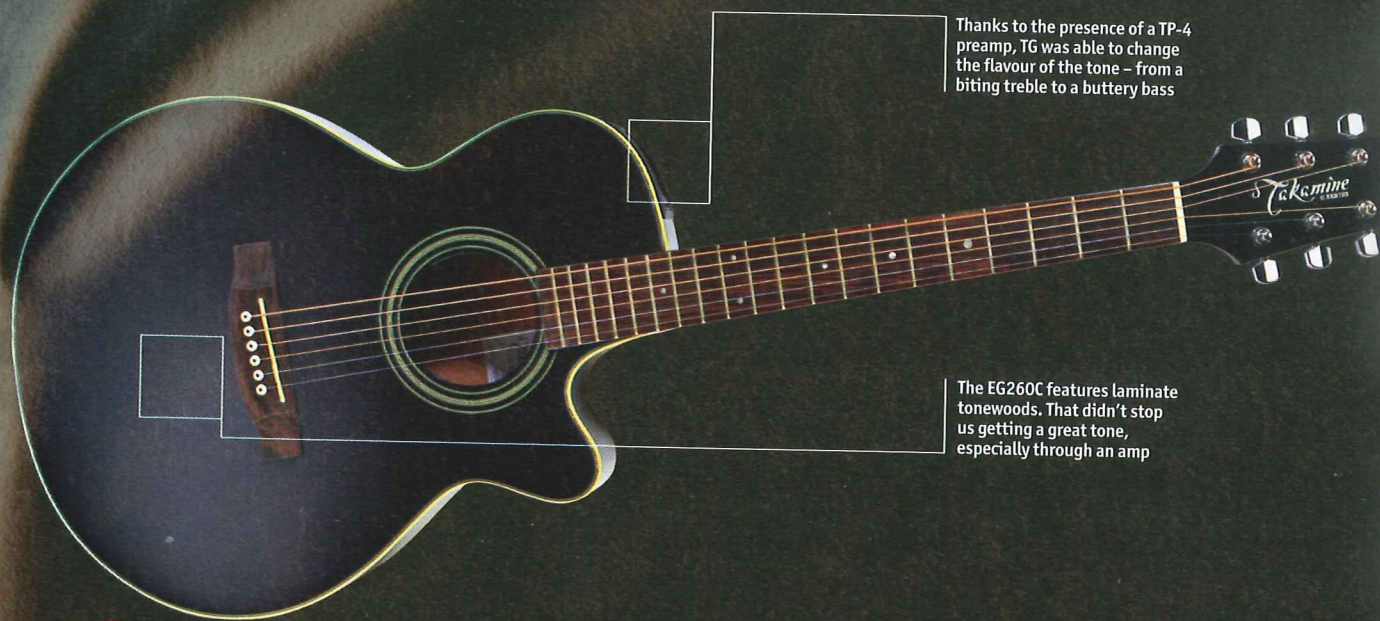
RETROMAN:

www.retroman-music.com

D*A*M:

www.stompboxes.co.uk

Pencils: Stationers an' that...



Thanks to the presence of a TP-4 preamp, TG was able to change the flavour of the tone – from a biting treble to a buttery bass

The EG260C features laminate tonewoods. That didn't stop us getting a great tone, especially through an amp

£299

TAKAMINE ELECTRO-ACOUSTICS

TG CHECKS OUT TAKAMINE'S LATEST ENTRY LEVEL ELECTRO-ACOUSTIC GUITARS. BUT DID THEY HIT THE G-SPOT? WORDS: HENRY YATES

> In the beginning, Takamine was the name of a craggy old mountain outside the Japanese town of Sakashita. The most exciting thing that ever happened there was when a mountain goat sprained its ankle. The most rock 'n' roll thing about it was that it was, y' know, made of rock. It seemed a strange place to set up a business making handcrafted acoustic guitars, but that's exactly what happened in 1962 when a family of luthiers opened their premises in the foothills. Logically enough, the fledgling company took its name from the mountain and thus Takamine was born.

No-one gives a toss about that old mountain these days, but over a 44-year timeline studded with guitar innovations, awards and artist endorsements, Takamine has become one of the most prominent names in the acoustic guitar sector. You could argue that Takamine's success is down to the sheer quality of their premium instruments (built in Japan to shit-kickingly high standards).

We would counter that it's equally down to their G-Series: the entry-level range of Chinese instruments that was introduced several years ago to blanket acclaim. To illustrate our point, we have decided to test the two latest additions to this burgeoning range in the form of the EG260C (the black one, above) and the EG440SC (the blonde one on p.149).

TAKAMINE EG260C

Cheap guitars are the lifeblood of rock 'n' roll. And they don't come much cheaper than the EG260C, introduced by Takamine last June to bolster their budget line. According to the sales rep TG spoke to, you won't ever

see a G-Series electro-acoustic for less than this. They're not a bloody charity, you know.

A quick visual inspection of the EG260C pushes all the right buttons. The body shape is known as the 'FXC'. Loosely translated, this means it's a little more compact than your average dreadnought and should theoretically excel at fingerpicked runs. The basic outline is complemented by a generous single cutaway and a strap pin that doubles

INFORMATION

ORIGIN: China
TOP: Spruce (laminated)
BODY/SIDES: Mahogany (laminated)
NECK: Mahogany
FINGERBOARD: Rosewood
FRETS: 20
HARDWARE: Chrome tuners
PREAMP: TP-4
GIGBAG: No
LEFT-HANDER: No
CONTACT: Korg UK
 01908 857100
WEB: www.takamine.co.uk



You've gotta love Takamine's simple but classic approach to guitar design

The EG440SC's TP-4T preamp features a chromatic tuner, invaluable for dark stages

For £60 more, the EG440SC includes a solid spruce top and a tidier finish. We felt the tone had more character too

£239



as the lead input, while the neck, body and headstock are all coated in black gloss (we also had the option to choose from either a Sunburst finish or Wine Red). As a general rule of thumb, TG prefers to see the grain of our acoustic guitars, but we will grudgingly admit that the smoky finish works well with the white binding in this instance.

There's nothing wrong with the cornerstones of the EG260C's build, with a tough-looking heel and a good fretboard both inspiring confidence. At the same time, we have seen tidier finishes than this. The soundhole and the edges of the fingerboard had a couple of little chips and dents, plus a few specks of white paint you would normally see on a builder's transistor radio. None of which will have the slightest impact on playability or tone, however, but it did make TG feel a bit like we had been given a dirty fork in a restaurant.

As for tonewoods, the realists among you will have guessed that it's laminate woods all

the way in this price bracket. That's not the end of the world, though, especially when you consider that the EG260C has a spruce top and mahogany body, with mahogany forming the basis of the neck and a strip of rosewood making up the fingerboard. The chrome tuners also look smart (although they haven't got the smoothest action we've ever felt), while the presence of a TP-4 preamp with three sliding EQs and a Gain knob suggests that we should be able to dig out a workable tone at the very least.

That said, an acoustic guitar should be able to perform without the help of Jim Marshall, so for the moment we're strumming with just the EG260C's natural response for amplification. Despite claims of its finger-picking prowess (which is admittedly pretty good), we actually felt this guitar's strongest suit was pounding through chords with a light pick. It's got a great jangle and plenty of sparkle, and it should power a small jam session along

nicely without the need for accompaniment. OK, so we can't pretend this guitar has the kind of heart-stopping raw tone that will breathe new life into your old riffs or make you sit in spellbound silence after pushing through an open G chord, but it's far more than competent and retains a hint of the more expensive Takamine models.

Plugging in always covers a multitude of sins, and in this case the TP-4 preamp can either be used to complement or combat the sonic properties of the woods. To tart up the basic tone (which starts out as a louder

"Cheap guitars are the lifeblood of rock 'n' roll, and they don't come much cheaper than the EG260C... a comfortable workhorse guitar with bags of amplified character"

version of what you get unplugged), TG soon found ourselves sprinkling reverb into the equation, easing up the mid-range, adding more bass and even exploring what it would sound like with just a hint of delay. This is the real joy of the electro-acoustic format: you can have a bit of fun with your sound instead of being defined by your tonewoods and tied to one sound. Of course, it also makes discussing the tone of the EG260C a slightly open-ended question. Whether it's jangly, bassy or thudding depends on where your amp and preamp dials are pointing.

Inevitably, the option of amping this guitar also makes the physical playing experience much more expressive. With every squeak of every string relayed by individual piezo pickups beneath the bridge, you start to capture the kind of nuances (vibrato, for instance) that are lost in the mire when you play the EG260C *au naturel*. It all serves to cement the impression that this guitar should be plugged in whenever humanly possible and only played without an amp during a power cut.

The Takamine EG260C might not be a world-beater in the electro-acoustic market,



Takamine's G-Series guitars have always offered great value for money



The TP-4 preamp maintains Takamine's awesome reputation for great sounding pickup systems

but you would be extremely naïve to think it would be at this price. Instead, it's a solidly built, comfortable workhorse guitar with bags of amplified character and a name on the headstock that you can be proud of. And for £239, can you really argue with that?

FOR: Cracking price and solid performance

AGAINST: You couldn't quite call it 'aspirational', though...

TG RATING:



TAKAMINE EG440SC

Just as there are degrees of wealth, so there are degrees of poverty. Takamine realise this. That's why the G-Series works on a 'sliding scale', starting out with models like the aforementioned EG260C, then creeping up in increments to the more expensive instruments from Korea (beyond that, you're out of the G-zone and into Japanese prices). At £299, the Takamine EG440SC resides somewhere in the middle. You might describe it as a guitar for someone who's lying in the gutter but looking at the stars.

This electro-acoustic looks very different to the EG260C and that's less to do with the natural finish than the body shape. In this

case, we're looking at a cutaway example of the 'NEX' – a signature Takamine body shape that has a rounded top profile, a narrow waist and a rounded bottom like those ladies in the hip-hop videos. We're told that the dimensions of the soundboard should give a balanced response over the bass, treble and midrange, and that's exactly what you want from an acoustic. The cutaway meets the fretboard just a little higher than the EG260C

"The EG440SC is a truly gorgeous guitar from top to toe and more than justifies squeezing your parents' bank account for the additional £60"

too, implying that access to the upper frets should be as good if not better.

So what else does the additional 60 quid get you? For starters, a far neater finish. From the fretboard to the soundhole, there is very little to criticise here in the construction stakes. Although, once again, we did find the gold tuners gave a slightly jerky adjustment of pitch. Otherwise, the time we spent with the EG440SC didn't reveal any hidden nasties and, quite frankly, you would expect nothing less when you throw 300 sheets at a firm like Takamine.

More important than the finish are the raw materials. TG wasn't surprised to discover that the EG440SC's back and sides are made from laminate mahogany (you

don't actually start seeing solid bodies until you get a little higher up the price range), but we were pleased to find a solid spruce soundboard on this model. Inevitably, using fewer chunks of tonewood produces a more even and responsive sound than a plywood mash-up and should make a marked difference to the EG440SC's performance. The neck and fingerboard are less exciting, following the usual mahogany/rosewood format on virtually every G-Series model.

Finally, in the spec stakes we were delighted to clock a swanked-up preamp in the form of the TP-4T (the additional 'T' refers to a chromatic tuner that tells you to tighten or slacken via a small LED screen). We're hoping it shouldn't take much tweaking to dig out a decent sound.

The moment you play a chord on the EG440SC you can tell the quality has gone up a couple of notches. Despite the larger body size, this was a tighter playing experience than many of the acoustics we have tried in this sort of price bracket and instantly offered a more 'compressed' unamplified tone that doesn't let the bass swamp the sonic spectrum or allow the treble to cut your throat. For once, TG would actually agree with the manufacturer's blurb. This is a supremely balanced instrument that lets the quality of the spruce and mahogany shine. It also complements its tone with an enjoyable fretboard and neck profile – we didn't really think about what our fretting hand was doing, and that's always a good sign.

Sometimes TG plugs in an electro-acoustic in the hope that we can sort out its raw tone with a bit of EQ action. In this instance, we plugged in the EG440SC in the hope that its gorgeous unamplified tone wouldn't be lost somewhere between the piezo pickups and amp speakers. Fortunately, it wasn't. If you want to stick to the blueprint, simply set your levels at half-mast and get strumming. If you would prefer a bit more bass or added bite, it's easy enough to do that too. The critical point is that wherever you set the EQ, you will always hear the subtle flavour of the tonewoods working hard beneath the surface. We guess you could say that it gives this guitar a real sense of identity.

As with the EG260C, the other major benefit of plugging in is the increased level of subtlety. Moving bass notes, trills and ghost notes were all noted and conveyed to the amp, encouraging us to play with panache. The only downside is when you unplug and go play in the park. Despite the EG440SC's physical comfort, TG couldn't help feeling like Superman without his powers.

Theoretically, this review isn't a competition between these two Takamine guitars. But it's inevitable that when you play two similarly-priced instruments back-to-back you're going to find a favourite. Having said that, it should be fairly clear from what we've said that you're looking at our favourite guitar of the pair. The EG440SC is a gorgeous guitar from top to toe and more than justifies squeezing your parents' bank account for the additional £60.

FOR: Real character to the tone and great attention to detail

AGAINST: Tuners are a bit jumpy

TG RATING:



INFORMATION

ORIGIN: China
TOP: Solid spruce
BODY/SIDES: Mahogany (laminate)
NECK: Mahogany
FINGERBOARD: Rosewood, with abalone dots
FRETS: 20
HARDWARE: Gold tuners
PREAMP: TP-4T
GIGBAG: No
LEFT-HANDER: No
CONTACT: Korg UK
 01908 857100
WEB: www.takamine.co.uk

ROUND-UP GRETSCH GUITARS

THINK YOU CAN'T STRETCH TO A GRETSCH? HERE ARE SIX MODELS THAT PROVE THERE'S A GRETSCH TO SUIT EVERY POCKET **WORDS: ED MITCHELL**



1 GRETSCH POWER JET £1,749

A wolf in a, er, sexy sheep's clothing, this latest version of the Duo Jet model combines classic 1950s looks with high output TV Jones pickups. Available with either a fixed tailpiece or a Bigsby vibrato, this powerful axe is a great alternative to a Les Paul.



2 GRETSCH ELECTROMATIC JUNIOR JET £199

This is a cracking little punk guitar thanks to its mahogany body and single mini-humbucker. Think of this guitar as Gretsch's take on the Gibson Les Paul Junior. It's lightweight, looks the absolute business and sounds much tastier than its modest price tag would suggest.



3 GRETSCH BONO IRISH FALCON £2,399

Who says Bono still hasn't found what he's looking for? If we were him we'd be well chuffed with his beautiful Irish Falcon signature model. The U2 frontman's neat touches include the stunning Evergreen finish and a gold scratchplate adorned with 'The Goal Is Soul'.

FOR STOCKISTS CONTACT:
FENDER GBI 01342 331700/ www.fender.co.uk



THE FUTURE OF GRETSCH

AN INTERVIEW WITH MIKE LEWIS, MARKETING MANAGER OF GRETSCH GUITARS

Mike Lewis has one of the coolest jobs in the world. Since Fender took over the running of Gretsch Guitars, Lewis has been personally responsible for the entire Gretsch guitar line. So, how does he think Gretsch instruments have changed since he took on the job of Marketing Manager?

"Well, they have changed in every way," says Lewis. "We've literally changed every spec on every model. The body shape, the way the guitar is put together, the building materials (the woods

and how thick the ply is, etc) the bracing, the neck joint, the neck radius, headstock shapes, pickup specs and materials, electronics, the wiring... everything. We tried to get the guitars as close to the originals as possible. I mean, the original guitars weren't without their problems. A lot of vintage Gretsch guitars have a tendency to 'self-destruct' over the years. And that's a kind way to say it! We looked at what was causing that and tried to build in some 'preventative medicine', so to speak, without altering the essence of the

instrument. If you fix everything that's wrong with an old guitar, it's not what it is anymore."

While Lewis has looked to the past to improve the authenticity of the current range, he reckons Gretsch guitars have a great future and will be around for many years to come. "These guitars will never go out of style," he says, "I don't care what anyone has to say. Too much great music has been performed on a Gretsch for that to happen. As long as people want to play a Beatles song or AC/DC or Stray Cats, you gotta have a Gretsch!"



4 GRETSCH ELECTROMATIC DOUBLE JET £399

When Gretsch updated its Duo Jet model in the early 1960s with two cutaways, the result was a sweet looking guitar loved by garage punk bands of that decade and, later on, Malcolm Young of AC/DC. Our Electromatic Double Jet nails that classic 1960s vibe beautifully.



5 GRETSCH GOLDEN ANNIVERSARY £2,799

The Gretsch Golden Anniversary model was introduced in 2004 to mark the 50th birthday of the 6120 model. Usually seen in a rather distinctive orange finish, the 6120 became a rock 'n' roll icon thanks to Brian Setzer of the Stray Cats and the legendary Eddie Cochran.



6 GRETSCH ELECTROMATIC HOLLOW BODY £599

The awesome Hollow Body guitar shares so many features with its more expensive brothers that it's easy to forget that this is a budget version of the 6120 model. The laminated maple body, oversized f-holes, Bigsby vibrato and DeArmond 2000 pickups are all classic Gretsch.

ED'S SHED

PRO SETUP AND MAINTENANCE TIPS FROM TG'S REVIEWS EDITOR

FLIP THE BIRD TO FLOYD ROSE STRING HELL

Q I just tried to change the strings on my Floyd Rose-equipped axe for the first time and nearly messed up the entire guitar. The bridge was tilted towards the body and I had to take it to a music shop to be fixed. How can I avoid this happening in the future, TG?

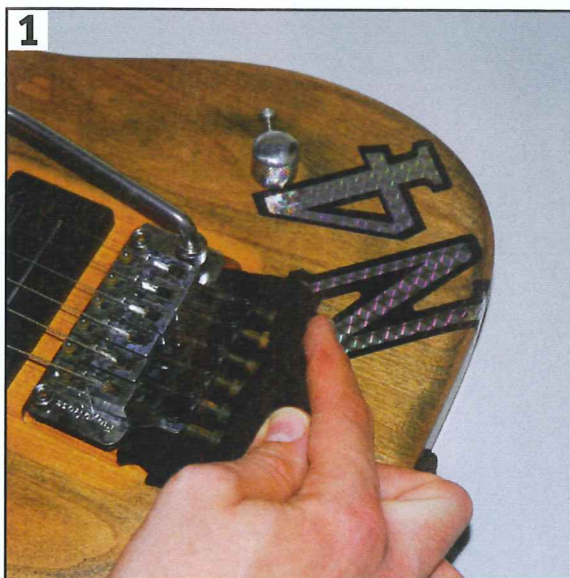
Koh Keat Lee, via email

A We covered this on our first TG DVD, Koh, but we'll happily go through it again for you. A Floyd Rose is trickier to re-string than a fixed bridge, but with a bit of patience you'll be widdling your wang bar in no time.

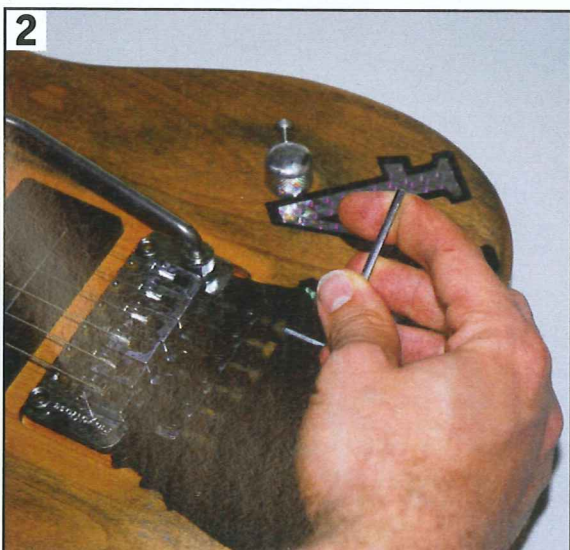
A Floyd Rose is designed to 'float' above the guitar's body. The whole unit should sit parallel to the body so

that the vibrato bar can, er, go both ways. That's great in theory, but often when the guitar is re-strung the vibrato doesn't return to the correct position. This can be caused by differences in tension between the old and new strings – it helps to stay with the same gauge and brand. One trick we've learned is to stuff a rag or duster into the cavity under the back of the vibrato. This keeps the unit at the correct angle while the strings are removed, allowing you easy access to the string bolts.

Chances are you'll still have to make minor adjustments, so follow our guide. You'll need fresh strings, a string winder, string cutters, a duster and polish, a Philips head screwdriver and a guitar tuner. By the way, this procedure works for all floating vibratos. Now, let's get stuck in...



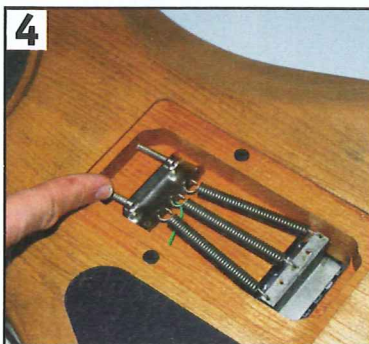
Before you remove the guitar's strings stuff a cloth or duster into the recess behind the vibrato unit. Next remove the strings and give your guitar a thorough clean. If necessary oil the moving parts of the vibrato.



Cut the ball ends off the new strings and bolt them into place on the vibrato. Be gentle with the string bolts – they can break if overtightened. Now feed the strings through the machineheads and tune your guitar.



Stretch the strings and retune the guitar. Repeat the process until the tuning settles. Take a look at the angle of the vibrato. Ideally it should be level with the top of the guitar's body.



If the vibrato is sitting at an angle remove the guitar's backplate. You can alter the vibrato's angle by adjusting the two large screws.



If the vibrato is angled towards the body adjust the screws by turning them anti-clockwise – clockwise if it's angled away from the body.

IN ASSOCIATION WITH



EMAIL YOUR GEAR-RELATED QUESTIONS TO ED.MITCHELL@FUTURENET.CO.UK. IF YOUR QUESTION IS PUBLISHED, WE'LL SEND YOU A MEGUIAR'S INSTRUMENT CARE KIT COURTESY OF FENDER GBI.

THERE'S NO SHAME IN SWEAT!

Q I've never considered myself a particularly sweaty person, but I'm constantly changing the strings on my guitar because there's a build-up of something that could only be described as crud. Is there anything I can do to stop this? It's costing me an absolute fortune in guitar strings...

James Smith, via email

A James, if you've ever been to a gym you will know that the etiquette is to wipe your perspiration off the machines once you have finished punishing yourself. Well, it's the same principle with your guitar. You should always wipe down your strings and fingerboard when you've finished playing your guitar. Everyone perspires when they play, and all that sweat and dead skin coats your poor strings and shortens their life expectancy.

We recommend that you get yourself a string cleaner. Our favourite is The Swipe (£3.99), a clever pad that cleans guitar strings. It even removes the filth that builds up underneath the string – the same filth that usually ends up smeared all over your fingerboard and frets. Did you know that dirty strings can contribute to fret wear? Well, it can, so it makes sense to keep your guitar clean. Treat it with love and string replacement shouldn't be such a regular affair.



DANGER, DANGER! LOW VOLTAGE

Q The amplified sound of my electro-acoustic seems to be deteriorating. The longer I play it the less volume I get and the tone sounds muffled. What could be causing this?

Kelly Morrison, via email

A Forgive our cheekiness, but you have checked the battery, haven't you? You would be surprised how many guitarists don't even know that their guitar has a 9-volt battery powering the pickup system. When the sound deteriorates in any electro-acoustic guitar, the battery should be first on your list to check. Even if you have put a new one in the guitar recently, check it with a battery meter.

Always use a good quality battery. If you buy one at your local newsagents or hardware store, remember that it could have been sitting on the shelf for quite some time so always look for the expiry date before purchasing it. We wouldn't recommend using rechargeable batteries in a guitar, either, because this type of battery doesn't hold its peak power for very long and you need full power for a great amplified sound.

So there you have it. Keep an eye on the battery and you shouldn't have any problems. To save embarrassment and angry audiences, carry a spare battery if you're planning to play a gig and get used to changing it quickly. Also, never leave your guitar plugged in when you're not playing it as this will run the battery down.